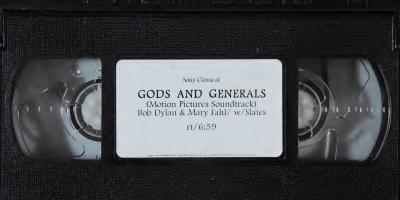


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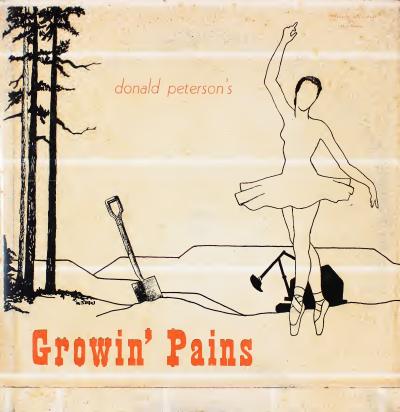
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n Style With a Smile Joseph Rosc
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Alex Bedard
Keith Vorhies
Bert Chez

If You're Over Thirty Adelyne Potami Vera Gunderson Give Me A Miner ...... Harriet Chez I Want To Tell a Joke .... Joseph Rosc

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Hang Your Hat Ruth Ryan Our Range .....

For many years the colorful development of the Mesabi Range, a forty mile stretch of rich iron ore deposits located in Northern Minnesota, has clamored for recognition. Although it's discovery dates back only sixtyfive years, it encompasses the pioneer life of earliest American history, the excitement of the gold rush of '49, the lawlessness of a Dodge City, and the pathos, humor and faith of men and women who braved the dense wilderness of Minnesota and tamed it into one of the richest producing industries in the world. The Great Mountain, Mesabi, now contributes 75% of the iron ore used by our entire country. During Minnesota's Cen-tennial Year, what could be more fitting than a tribute to her greatest industry; and how could it better be told than through music, drama and dance, written and produced by a native son, portrayed by people from communities on the Iron Range.

The composer, Donald Peterson, is a graduate of the University of Minnesota and has been writing professionally for the past eight years. He has recently returned from his enlistment in the United States Armed Forces, during which time he served in the capacity of entertainment specialist at the famed Recreational Center, Berchtesgaden, Germany. His lilting melodies, witty lyrics and depth of musical expression brought him a seven minute standing ovation at the Premier Performance of "Growin' Pains."

Staging, designing and dramatic direction, which formed so large a part of this colorful production, were handled by George and Grace Cassidy of Chisholm, Minnesota, who have to their credit eighty-eight months of professional Broadway musical comedy experience.

George Cassidy also played the lead dramatic role of a stranger engaged in conversation with a young girl (MaryAnn Kiminki) who is bored by a "Here" that she wants no part of. By means of a magic guitar, the stranger recreates for her eyes and ears the growing pains and other unique experiences shared by a past of sixty-five years.

Dancers in the production were: Judy McWilliams, Tony Dren, Joe Ban, and Doreen Miller.

Orchestrations written by John Zedchlik.

Members of the singing ensemble include Alli Hill, Mariorie Falstrom. David Marvin, Dorothy Weinberger, Dolores Bies, Curtis Hudelson, Theron Christenson, Sharon Margo, Marilyn Sikich, Nova Kinney, Ruel Falk, Irene Jaakkala and Nancy Hecimovich.

Assistant conductor, Clyde Hill. Oboe soloist, Kenneth Ahola, Piano soloist, Donald Peterson,





## Cantata No. 11

## Praise Our God

Kalhleen Terrier (Contrallo) William Parsons (Bass) Nilliam Herkert (Tenor) Ena Mitchell (Soprano)

with

The Cantala Singers and The Jacques Orchestra Conductor: Dr. Reginald Jacques (Continuo: Dr. T. Lofthouse)

## CANTATA NO. 11-PRAISE OUR GOD

The Cantata Singers and The Jacques Orchestra (Continuo: Dr. T. Lofthouse)
Conductor: Dr. Reginald Jacques

Soloists: Kathleen Ferrier (Contraito), William Herbert (Tenor), William Parsons (Buss), Ena Mitchell (Soprano)

An important part of Boch's duties as a 'contao' in the Lutheran Church was to provide each week a contatio for the long and important morning service. The contato we the 'principal music', for the rest of the music he was not wholly responsible. Provide' is the important ward, in our own times, the organist and cholimaster of a Church has to 'provide' he music by training the choir and playing the cogny but even in Cothe-expected to write the music himself. Yet the writing of the music to suit he session and occasion of each Sundey was a main part of Boch's weekly task. It is stated by Boch's first blographer, Johann Nikolaus Forket (174-9-18) this he wrote no last her the write to go contained the work of the suit of the containes, each one a moderately elaborate work. Of these, 19º contains are

The Church Cantatas are not widely known to the Bach-loving public. Yet the figures given above show that they constitute, as a whale, the largest corpus out of the whale vast quantity of music 'provided' by that never-ceasing, daily-working genius, J. S. Bach. In na other form (and he used many farms) did he pour out his saul sa prolifically. His strang religious feelings found full outlet in them; his sense of the picturesque cambined with his intense lave of the sacred wards to make this weekly task ane of faith and inspiration and no mere journeyman's tally. The variety contained in these 23 massive valumes of the Bachaesellschaft is quite extraordinary. The Church cantatas are laid aut on na fixed plan: about one third are for solo voices, the rest for salaists and chorus. In orchestration, they are no less diverse; the late Professar W. Gillies Whittaker, classifying these cantatas from the instrumental paint of view, has to run ta na less than 18 categories. In subject, in religious approach, in lay-out, and in individual 'numbers', we find the same variety. But ane feature is fairly consistent across the whole gamut af warks. The Church cantalas were always written as music for an occasion - that is, with a ritualistic abject. In the Lutheran 'main service' of Bach's time, the Gospel for the day had a particular importance. Around the Gospel were assembled the 'principal music' (or cantata) and the chorale (ar choral) --- the great hymn for the day. It was Bach's practice to use the day's chorale as a basis for his organ playing; he used it also as the centre-piece (in most cases) of his cantata, thus giving religious relevance a mastery over his musical inspiration, which very seldam flagged. In no other extended body of music, secular or religious, can one find a wider range of emotions, from the dramatic to the intimate, from the splendid ta personal grief. It is difficult to believe that any ane can plumb the depths of Bach's soul until they have some acquaintance with the Church cantatas as a whole. They hold the secrets of the organ works no less than they do thase of the B Minor Mass, the Passions, and the intrumental works especially the Charale Prejudes for organ.

To say that No. 11, this particular cantata, is typical is rather like the oculist's saying to his patient: "You have absolutely normal sight, which is almost unknown." Yet, in one sense, we may use it as a good example of what might be in store for us were we to study or hear the rest of the

near 200 works. No. 11 is one of the most splendid of the whole set, yet within its small framework centrals much musical incident. It was written during the period of the lejzig controrter, around 1735-36. One should observe at once their in 1733 short best first from a Glarico of the B observe of the lent in 1733 short best first from a Glarico of the B observed on the control of the B observed of the B

Contato No. 11 was written for Ascension-tide, three other constate designed for the same period how survived (Nox. 37, 43, and 128). It is certainly conceived in the grand monner, and one may imagine back with the town-board players helping him, and perhelets. 2 bears, with their was a survived for these traupets, with their vene augmented chair. The scaring is for three traupets, with their vene augmented chair. The scaring is for three traupets, with their venual complement of drams, 2 threes (Traversi', Boch tipudest), 2 obers, first and second violins, violas, and 'continuo' obviously meaning some first and second violins, violas, and 'continuo' obviously meaning some first and violins, violas, and 'continuo' obviously meaning some or creating large a very important part in the wark, and there is much variation in the lay-

Bach himself did not consider this wark as a 'cantata'; he labelled it 'Oratorium', as he did with 6 cantatas far Christmas and the work designed for Easter. The reason why Bach gave this title to his Ascension Cantata goes back to the texts he used.

The earlier tradition of the German Church contato was to use only Biblical words and hymns; but comparest gradually broke away from this, and Both mostly used metrical week from one source or another (e.g. Erdmann Neumatiset's volume of the poems to cover the whole year), tagether with hymns and passages thou ploems to cover the whole year, tagether with hymns and passages thou ply Writ. In Cantato No. 11, however, he followed the Join of the Christman Cortario and Introduced a narrolar, an 'Evangellis', who, a tentr, tells the story in the words of St. Luke's Goals.

The cantota is one of the most richly developed in its counterpoint. The opening movement is an extended chorus, the orcheatra is imported and elaborate, and the voices a firm and vigorous background. The Evon-gelist next enters in a rectivate and is followed by a bass soloist in another rectoribre accompanied by two futures. Then comes the beautiful and air which beach later used, in another key, for the Agnus Dei of the 8 minor Mass. After another entrance of the Evongelist, there follows the cortex, sun by the chorus with the archestral doubling the voices (in chorus, and by the chorus with the orchestral doubling the voices in continuous control of the second by the development of the control of th

The ensuing orio is one of the most magnificent in all Boch's Church controls. It is stored for the flues fin unison, now book voling, and vidas, and there is no base part, with the result that it float in the air before us. It is, in fect, on elaborate carriagnetic quarter for vices and instruments and as such is a wander of workmanship. The final chorus, or great splender, is no less elaborately controls. The contentral part is as brilliant as that of the charus, and the movement ends in a blaze of orchestral opart.

LONG PLAYING RECORD 33-1/3 R.P.M. (MICROGROOVE)

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# Bach Cantata no. 78

Walter Reinhart, conducting the Reinhart Chorus

Winterthur Mixed Chorus,

Winterthur Orchestra and Soloists

78 - Jesu,

-CANTATA NO.

#### J. S. BACH-Cantata No. 78-"Jesu der du meine Seele"-Reinhart Chorus of Zurich-Winterthur Mixed Chorus-Winterthur City Orchestra-Walter Reinhart, Conductor

Karl Matthaei, organist - Touty Hunziker-Drucy, harpsichordist-Ernst Haefliger, tenor-Hermann Schev, bass

Jahann Sebastian Bach's vocal compositions outnumber his instrumental works three to two. And yet, of his approximate 325 vocal compositions only one-the early church cantata, Gott ist mein König-was published during his lifetime. At the time of the founding of the Bach Society in 1850 (the centenary of the composer's death) at least two-thirds of his compositions existed only in mannscript form, while less than ten per cent of his vocal works had appeared in print. Even today, when his complete works are available in published form, a mere handful of the vocal works are familiar to the average music lover.

Bach's cantatas are the prototype of his choral style, since his great Masses, Passions and oratorios are merely strings of cantatas put together; and of his instrumental style, since they cover the entire range of musical expression. Any adequate study of the cantatas would prohably take a lifetime, which makes it quite remarkable that Bach completed some 265 cantatas during his 27-year stay in Leipzig as Cantor of the Church of St. Thomas. Most of the cantatas were written for use in churches where Bach officiated as organist or cantor-some on themes appropriate to the day in the church calendar, others for special occasions. The words of the cantatas were almost always in verse, except for the opening number, which was frequently a setting of a text of the Scripture. They were usually chosen with reference to the lessons, Gospel or Epistle of the day. When the words of the first number were Biblical the poet in the numbers that followed enlarged on the train of thought suggested. When the cantata was founded on a well-known hymn, as was often the case, the first verse of that hymn was used for the opening number, and successive numbers were generally free paraphrases of succeeding verses of the hymn. In most instances the cantata ended with the last verse sung in four-part harmony by the choir accompanied in unison by instruments.

The cantatas of Bach may be divided into two classes-those for chorus and those for solo voices, of which the former are by far the more numerous. Even today there is considerable difference of opinion as to the proper way to perform Bach's vocal works, the main point in dispute being whether the cantatas (or Passions, Masses or oratorios) should be presented according to the original scores or in more or less modern arrangements. In a memorandum presented by Bach to the Town Council of Leipzig in 1736 dealing with the number of musicians necessary for the performance of music at the churches served by the Thomasschule (where Bach was director) he specified three voices to a part as the very minimum. "How much better it would be if there were four to a part and each choir consisted of 16 singers," Bach added. It should be remembered that the great massed choruses and 150-200voice choral organizations that perform Bach's vocal works today are a far ery from the groups that performed them under the composer's direction. For the most part Bach's music was written for performance by boys, and the composer had to contend with the problem of maintaining a reserve supply of boy singers on whom he could call when it was necessary. The question of whether Bach intended his cantatas for eventual performance by large choral bodies is another matter entirely.

Within the framework of his own form of choral art Bach was a master of sacred drama. He, as much as anyone else in the history of music, realized the necessity of capturing through musical sound the mood and thought of a text. For example, he used two kinds of motives to express grief - a chromatic progression of five or six notes, and a uniform sequence of notes in pairs not unlike series of sighs. The chromatic progression forms the basis of the first chorus of the Cantata No. 78 in which the composer attempts to put into musical expression the thought of Christ's suffering.

"Jenn, der dn meine Seele Hast darch deinem bittern Tod. Aus des Teufels finstrer Hoble Und der schweren Seelengt Kraftiglich beransgerissen . . . " "Jesus, who hast by Thy bitter death Mightily torn my soul from deep distress and the gloomy pit of the devil . . . "

The "mighty tearing" of the soul from the gloomy pit of the devil is symbolized hy an ascending figure of 8th and 16th notes which, along with an opening basso ostinato (ground bass) theme, forms the construction of the whole opening movement. Bach was astonishingly modern in his use of musical devices to suggest certain emotions or moods. Through phrasing, special attention given solemn and passionate rhythms, accentuation of certain notes corresponding with stressed portions of the text, and claborate use of the trill he demonstrated himself no less a brilliant tone painter than composers of a century and a half later.

The Cantata No. 78, Jesus, der du meine Seele, was written some time after 1734 and is intended for performance the fourteenth Sunday after Trinity, From the standpoint of emotional depth and musical richness it differs from the Mass in B Minor and the Passions according to St. Matthew and St. John only with respect to proportion. Like Bach's other church cantatas, in the words of Sanford Terry-Bach's distinguished biographer-it "reveals the deeps of his character, the high purpose to which he dedicated his genius. the keenness and clarity with which be visualized Bible scenes and characters . . . his devotional portrayal of the Saviour's gracious dignity," "Who can doubt," says Terry, "that Bach pictured Satan not as Isaiah's Lucifer, the Day Star, the Son of the Morning, but as the malignant and cumberous Serpent of Gensis, the Great Dragon of Revelation? For always Bach depicts his rolling gait in writhing themes which outline his motion as clearly as an etcher's pen. With what tender touches he paints the scene of the Nativity! And with what poignant emotion he follows the Saviour's footsteps to

The final solos of the Cantata No. 78 run to considerable length, as is the case in many of Bach's church cantatas and in his Passions and Masses. In the duet "Wir eilen mit schwachen, doch emsigen Schritten" ("We hasten with feeble, yet diligent steps") one can detect the ingenious manner in which the composer reproduces in the bass the motion of slow, measured tread suggested in the text. The expressive arioso, "Dies, Mein Herz" is one of Bach's most beautiful and characteristic pieces of vocal lyricism.

This recording of the Cantata No. 78 was made during an actual performance at the Third International Bach Festival at Schaffhausen, Switzerland, in May, 1950, under the direction of Walter Reinhart, with the following choruses and soloists:

> Reinhart Chorus of Zurich Winterthur Mixed Chorus Winterthur City Orchestra Ernst Haefliger, tenor Hermann Schev, bass Karl Matthaei, organist Touty Hunziker-Druey, harpsichordist



LONG



PLAY

RELIGIOUS SONGS

Music has formed one of the essential vertebrae of the religious backbone - either as a creed or in actual worship, from time immemorial. To sing in praise of the Deity or the welfare of human beings and the furtherance of the Spirit has been a musical expression traced back to primitive times. King David same his Hymns, and the history of the culture of Man gives prominence, throughout the years, to this

expression of feeling through music. To list the varied contributions of music to religion is naturally impossible in this very short introduction. However, it is well to point out the spade work of men such as Martin Luther and Samuel Schastian Wesley, who, as composers for the Church of England, did very important work. And again must be mentioned the work of that remarkable composer. Johann Sehastian Bach, whose catalogue is crammed with religious musical expression through the form of the cantata the passion music and the oratorio, Handel, Haydn, Beethoven, Mendelssohn, Schubert and every representative of importance from the classie, romantic and nationalistic schools to the most ultra-modern, bave contributed to this important phase of music-making. At times, the music has been of religious and spiritual intensity, but not necessarily written for specific utilitarian purposes; notwithstanding the original objective, all such work has become a form of religious music and must so be considered. In addition, quite often originally formed secular material has been adapted for religious use, since its hasic characteristics are acceptable for that use. In this recording, the various types are well illustrated.

Georges Bizet (properly Alexandre César Leopold). famous as the composer of Carmen, studied piano, organ, harmony and composition; the last with Halévy, whose daughter he married in 1869. In 1857 he shared a prize for an operetta with Lecocq, a good heginning to a successful future. As a pianist he was reputedly astounding. (Even Liszt observed his technical prowess with approval.) He left piano compositions for two and four hands, and arranged quite a sizable amount of well-known compositions for the piano. Bizet completed his father-in-law's operas, Noé and Vaning d'Ornano, and published many charming

songs. In the list of works by Bizet there are four so-called Motets et Hymnes. It has never been proven that these are actually by Bizet, and are in all probability arrangements made by others. This situation arises from the fact that in all instances the works are arranged from sections of his works. "Agnus Dei" is a transference from the Intermezzo found as part of his charming L'Arlésienne music, forming the second movement of the second orchestral suite. The two L'Arlésienne Suites are drawn from the incidental music Bizet composed to a play by Alphonse Daudet. While the play is only of historical record, contemRisë Stevens Mezzo-soprano

**BCA** Victor Orchestra and Chorus

> Frank Black Conductor

norary audiences enjoy the beautiful music that Bizet wrote to it. The "Agnus Dei" has become extremely nonular and was one of the Bizet compositions sung at his funeral.

The words of "Nearer, My God to Thee" were written in 1841 hy Sarab Adams with the music based on an old English tune. There has been some criticism of this very heautiful hymn hecause a few critics complained that it "contained nothing of Christ"; but the universal use of this hymn helies such criticism. It was a favorite of President McKinley and history bas it that he was beard faintly singing this hymn when be was dying.

It would be expected that the deeply religious nature of César Franck, most apparent in his largescaled works for chamber music groups and in his well-known Symphony in D Minor, would find confirmation in the writing of any specific religious work. This was already apparent in one of Franck's earliest compositions entitled "Ruth," a biblical eclosue for solo voices, chorus and orchestra, "Panis Angelicus" is an individual work for solo voice, composed especially for the church. When Franck wrote his Mass for Three Voices he incorporated "Panis Angelicus" within it. The original setting was for tenor voice, harp, 'cello and double hass. It has become a favorite and has been transcribed for a great number of varying combinations.

The oft-sung hymn, "Ahide with Me," was written to words by the Reverend Henry F. Lyte in 1847, Lyte seas an obscure Devonshire parson who composed the words after a sermon when he was very ill. Soon thereafter he died (November 20, 1847) and, according to bymnal history, his last works were "Peace, Joy!" The music for this composition was composed by William Henry Monk. William Monk gained fame for his great influence on English hymnody by editing the music of Hymns Ancient and Modern. He was associated with pioneering for popular musical education. He edited many works, including some for

the Church of Scotland, and made several contributions to the modern bymnals. This bymn, "Abide with Me," has a glowing warmth and confident ontimism almost a reaffirmation of faith. During the First World War, Edith Cavell sang it just before she suffered martyrdom in Belgium in the year 1915.

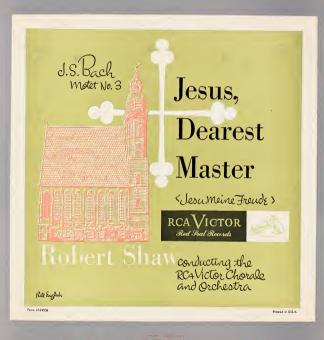
Stephen Adams, the composer of "The Holy City," is a musical pseudonym. The real name of this English vocalist (haritone) and composer was Michael Maybrick - born in Liverpool, January 21, 1824. who died in Buxton, August 25, 1913. He enjoyed the usual early career of studying with various teachers. Later he became a very important soloist, touring throughout England, Canada and the United States. "The Holy City," with words by F. E. Weatherly, is an example of a concert song whose secular origin has been transferred for use into various church services. The song deals with Jerusalem, its beauty and the glory of visitations by the Almighty.

The "Battle Hymn of the Republic" is a rare type of song - simultaneously martial and religious. Its religious use centers mainly around the fact that it is sung in church whenever Memorial Day or Independence Day may fall on a Sunday.

The nausic of "Battle Hymn of the Republic" was in existence hefore the words were written by Julia Ward Howe, who has been characterized as both an author and a philanthropist-friend of the slaves. She was born in 1319 and died in 1910, a very long life undoubtedly filled with bealth and nurpose. It was during the Civil War that she wrote (as well as sang) this stirring hymn. During maneuvers the Union soldiers were suddenly attacked; it was on the return march, after this assault, that Mrs. Howe began to sing army songs in which others joined. One of the songs she sang was "John Brown's Body" when it was suggested that she write some words for that stirring tone It was in February, 1862, that the words of the "Battle Hymn of the Republic" were published in the Atlantic Monthly. The song was used constantly - at the celebration of the Battle of Gettyshurg, at Negro meetings, and at meetings held for women suffrage. In regard to the "Battle Hymn of the Republic," it is quite important to quote Mrs. Howe, who said: "I hope and helieve that it stands for what our whole country now helieves in - that is the sacredness of human liherty. My poem did some service in the Civil War, I wish very much that it will do some service in the peace which I pray God will never he broken."

The music examples recorded here, from different periods in history, nevertheless all attest to man's essential goodness and desire for peace within. Perhaps more of this kind of music, sung and heard widely, would achieve success in the kind of world all peoples sincerely strive and bope for.

Notes by ARTHUR COHN



PLAY

#### J. S. Bach MOTET No. 3: JESUS, DEAREST MASTER

INGUSH TRANSLATION BY HENRY S. DRINKERS

Among the great choral works of Baelt that appeared during the Leipzig years of 1723 to 1750, we find this stirring motet for five-part mixed chorus (two sopranos, altos, tenors and basses). The text consists of the six verses of Johannes Franck's hymn, Jess, meine Freude, with five intervening movements.

on verses 1, 2, 9, 10 and 11 of the eighth chapter of the Emistle to the Romans.

Bach's biographer. Spitta, comments that in these freely invented passages, "he discourses with the fervency of faith on the importance of Christ's atoning work. . . . The germ of Protestant Christianity is embodied in this great work, Bach uses all the power of his inmost convictions to give expression to the teaching of Luther in its utmost rigor and purity. But with this keen dogmatic certainty he combines the deepest personal devotion to Christ. In no other of his works do we so plainly see how completely the two parties into which the ehurch of his time was divided—namely, orthodoxy and pictism-had ceased to exist for him. Even if we knew nothing more with regard to the position taken by Bach in church disputes, an attentive consideration of this motet would suffice to guide us to the right opinion. It is indeed a work 'for all time.' allotted to no particular day in the ecclesiastical year, though occasion for it may have been given by the Eighth Sunday after Trinity, the Epistle for that day being taken from the eighth Chapter of the Epistle to the Romans."

According to Spitta, this work, as distinguished from the standard motet, "vas not intended as an introduction to the service, but as a substitute for the concerted music between the reading of the Gospel and the sermon."

A regular portion of the church service during Borbs time, the moter had its appointed place at the beginning of the early service and of vespers, after the organ probles. At the Leighte churches of St. Thomas and St. Nicholas, they were fromed with Both limited a companying. It has comed with Both limited a companying, it has such grand proportion that they must have been performed before the sermon in the canata's place and it is known that Both occasionally substituted the one for the other.

Among the remarkable features in the musical structure of the Motet No. 3, the perfect symmetry of musical arrangement has been pointed out by Sir Donald Torey. The first and last verses have been set to the same music, as have the first and the last of the proso scriptural choruses. In addition,

#### Robert Shaw

Conducting the

#### RCA Victor Chorale and Orchestra

there are two scriptural numbers for Trio, and these are placed at equal distances, the one from the beginning and the other from the end.

The text of the Motet No. 3, in Henry S. Drinker's translation, follows:

Charale: Verse I

Jesus, dearest master, Thou my spirit's Pastor, Shepherd of my soul! Ah! how long in anguish Must my heart thus languish 'Til it gains its goal? Beacon bright, my heart's delight, Far beyond all earthly treasure Thy regard I measure.

Chorus: Romans viii. 1

So is there now no damnation for the spirits who to Jesus Christ are true, they who seek not after Mammon, seek for Him alone.

Chorale: Verse II
Under Thy protection,
From the foe's subjection
I am ever free.
Tho' the fiend assail me
Nor aught else avail me

Jesus stands by me! When in life the storm and strife High with hellish horrors heap me, Jesus safe will keep me,

Trio: Romans viii, 2

So now the Law, the Law that is of the spirit, living in Christ the Savior, liberated me from out the Law of sin and dissolution.

Chorus: Verse III Hence, ve fiends ferocious Hence, thou death atrocious Hence, thou fear, and cease, Rage ye, rage ye foes and threat me, Nay ye will not fret me, Here I sing in peace. Night so vast leaves me aghast; Earth's abysses may not mumble The' they loud would rumble.

Fugue Chorus: Romans viii, 9

Ye are not of the flesh but of the Spirit, the flesh abides not in you; Ye are not of the flesh but of the Spirit if there the Holy Spirit abideth. Whoso the Spirit doth not have, he is not of Christ. Charle: Vese W

> Hence, ye earthly riches, Wealth that so bewitches, Jesus, Thee I crave. Hence, ye empty splendor, I will not surrender, Never be Thy slave. Death and pain do I disdain Nor will any trial grieve me But that Jesus leave me.

Trio: Romans viii. 10

If Jesus Christ abide in thee, then is thy body dead for thine evil doing; the spirit in thee is living, because of righteouses in thee.

Quartet—Chorale: Verse V Fare thee well, O Pleasure, That we mortals treasure, Thou art naught to me. Fare thee well, wrong doing, Never more a-wooing Will I come to thee. Fare thee well, thou empty shell, Thine enchantment must I seyer.

Fare thee well forever.

Chorus: Romans viii, 11

If in your hearts still God's spirit, that hath raised up Jesus from the dead, is now dwelling, swill He, the God who thus hath raised our Lord and Savior Jesus from the dead, quicken by this same spirit your mortal hodies, by His spirit, that doth dwell in you alway.

Chorale: Verse VI
Hence, thou inp of sorrow,
Joy comes with the morrow,
Jesus is at hand!
By my tribulation
Gain I consolation,
Reach the Promised Land.
With Thee near no harm I fear,
Fear not death nor fear disaster,
Jesus, dearest Master.

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DECCA LONG PLAY MICROGROOVE UNBREAKABLE RECORD — DL 5144

IAMES NEWILL

9

5144

SHEPHERD

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.

Songs

Sacred

NEWILL

JAMES

### THE LORD IS MY SHEPHERD

SACRED SONGS

#### sung by JAMES NEWILL (Baritone) With Instrumental Accompaniment Under Direction of Victor Young

SELECTIONS INCLUDE:

Side One

1. THE LORD'S PRAYER Albert Hay Malotte 2. THE TWENTY-THIRD PSALM

(The Lard Is My Shepherd . . .) Albert Hay Malatte 3 AVF MARIA Fronz Schubert

Nevin-Rogers

Fearis-Pounds

Side Two

 GOIN' HOME Adapted from Lorge Of "Symphony No. 5 (From the New World") Antonin Dvorák

2. THE LOST CHORD Sir Arthur Sullivan-Adelaide Practor

4. THE ROSARY

3. ABIDE WITH ME Mank-Lyte 4. BEAUTIFUL ISLE OF SOMEWHERE

ABOUT JAMES NEWILL ...

Notes by HUGH McEDWARDS, A.B. Mns Boch AAGO

Born in Pittshurgh, Pennsylvania, August 12, 1911. James Newill in the few years he has been before the American public has already established himself as one of the half dozen top ranking singers of the country. At high school in Gardena, California, he was active in music, dramatics, and sports. He entered the University of Southern California on a scholarship. There, too, he was outstanding in the same activities. He played tackle on the champion-ship football team that hoasted Ernie Smith, All-

Leaving school after two years, Newill became tenor soloist with Gus Arnbeim's hand, During the four years he spent with Arnheim he acquired invaluable experience and his distinctive manner in putting over popular songs. With the hand he travelled throughout the United States and Canada as featured soloist, singing in hotels, theaters, private engagements, as well as filling long contracts at Los Angeles' world-famous Cocoanut Grove and Beverly-Wilshire Hotel.

Newill's first radio appearances were as a tenor. He saug for fifty-two weeks over station KMTR, Hollywood, in his own program of popular music, then for twenty-six weeks with Burns and Allen on their famous Camphell's Soup broadcasts. At the conclusion of that engagement, he retired for a while to devote himself to serious vocal study, and it was during this period that he was persuaded that his voice was really a lyric baritone.

Back on the air again, Newill was husy steadily. For thirty-nine weeks he was with David Brock-man's Orchestra on the General Electric program. Next came a seventy-eight week contract with the same orchestra on the Union Oil Company's halfhour broadcast. In this engagement he sang leading roles in operettas, musical comedies, and condensed versions of several operas. In 1940 he left the Union Oil Company program for twenty weeks on the Ford Summer Hour. Newill was chosen from a field of twenty-eight candidates for his assignment on this popular broadcast originating in Dearborn, Michigan, and sent out over seventy-nine Columbia Broadcasting stations from coast to coast, Newill was honored by being selected as a guest artist later in the season on one of the regular Ford Sunday Evening programs, with Eugene Ormandy as conductor. Oscar Hammerstein and Sigmuud Romberg chose him for the leading male role in their operetta, "New Orleans," He co-starred with Marion Claire at the Milwaukee "Symphony Under the Stars," Henry Weber conducting, and his reception was nothing short of sensational. His unusual talents have heen in demand at the motion picture studios, and he has sung and acted before the cameras of Twentieth Century-Fox and Monogram,

On this Decca Long Play Record, The Lord Is My Shenherd. James Newill is heard singing eight standard and ever-popular songs, five of them of the sacred solo type, a romantic song with sacred suggestions, and two of the best known of modern hymns. His performance is truly artistic in all of them. He knows how to use a naturally fine voice and is able to capture and project perfectly the mood of each song. By reason of unusual aptitude and his wide experience, Newill is in a class quite by himself in his ability to sing well all types of vocal music from the popular to the serious classic.

#### ABOUT THE SONGS ...

DECCA DL 8009 . Price \$4.85

DECCA DL SO19 . Prico \$2.85

THE LORD'S PRAYER (Albert Hay Malotte) Albert Hay Malotte has been a shining star

among the newer American composers of songs. His setting of The Lord's Prayer has had a phenomenal success both as a sacred solo for church use and as used in concert and on the radio. Almost from its introduction it might he said to have become the most popular sacred song of our generation. OTHER SACRED RECORDINGS ON DECCA

THE TWENTY-THIRD PSALM (Albert Hay Malotte) With the single exception of The Lord's Prayer, the twenty-third Psalm is undoubtedly the hest known and most loved single passage in the Bible. This setting of it, by Albert Hay Malotte, is entirely worthy of the text and of the steadily increasing recognition being accorded it. The first words of the psalm form the title of this record.

AVE MARIA (Franz Schubert)

Franz Schuhert, one of the greatest of all song composers, wrote this justly famous melody to a poem of Goethe. So heautiful is it that it has been translated or adapted into many languages, including an arrangement for the Ave Maria of the Catholic Church. As sung here, it is a simple, unaffected prayer in English asking the Virgin's aid. THE ROSARY (Ethelbert Nevin-Robert Rogers)

Here is one of the most widely known and loved American songs. It is not a sacred song, but a romantic one employing the idea of the Rosary as hackground for the meditations of the author or singer. GOIN' HOME (Antonin Dyorak)

Following on his sojourn in the United States, the Czech composer, Antonin Dvorak, wrote his "Symphony-From the NewWorld." Many of the themes are closely reminiscent of actual Negro melodies. aud the hest known of them is that of the Largo movement. An adaptation of this movement has become familiar and heloved by everyone. With the setting to it of the words Goin' Home, it has the flavor of an authentic Negro Spiritual of much the same type as Swing Low, Sweet Chariot. THE LOST CHORD

(Sir Arthur Sullivan-Adelaide A. Procter) One of the prime favorites of our fathers. The Lost

Chord has brought as much fame to its composer as have his operettas-and an infinitely wider public. The poem, itself, is one to appeal to all. Together with the music, it is one of the more solid contributions of the late Victorian era to the list of sacred

ABIDE WITH ME (William H. Monk-H. F. Lyte) William H. Monk was amoug the foremost English

composers of church music in the nineteenth century. He wrote several good hymns, of which this one, with its fine text, is one of the hest of all modern BEAUTIFUL ISLE OF SOMEWHERE

(John S. Fearis-Jesse B. Pounds)

LONG PLAY RECORDS

Few modern American hymns have attained the popularity of Beautiful Isle of Somewhere, Meditative in its thought, it is of the same type as many of the Gospel Hymns,

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SONGS OF DEVOTION-Volume 1 Frod Waring and His Ponnsylvanions. (Glee Club, Orchestro and Saloists.)

10-inch Lang Play Record DECCA DL 5061 \* Price \$2.85 SONGS OF DEVOTION-Valume 2

Fred Woring and His Ponnsylvonians. (Gleo Club, Orchestro and Soloists.) 10-inch Long Ploy Rocord DECCA DL 5062 \* Prico \$2.85 Prices include Federal Excise Tax, This DECCA Long Play Micrography Unbreakable Record can be played only an 33½ RPM instrument. For maximum enjoyment it should always be kent in this protective envelope, away from heat.



### SONG RECITAL by JOHN HENDRIK

DON'T ASK ME WHY (Stolz, Young) with Robert Stolz and his Concert Orchestra

LEARN HOW TO LOSE (Kreisler, Fields)
THE OLD REFRAIN (Trad.; Mattullath)
with Mark Lubbock and his Orchestra

GOOD-BYE (Stolz, Graham) with David Brenton and his Orchestra OUR FINEST HOUR (Stolz, Egan) with Robert Stolz and his Orchestra GIVE US THIS DAY (Simpson, Denham) with Mark Lubbock and his Orchestra DREAM OF OLWEN (Williams) MY SONG OF LOYE (Stolz, Graham)

with David Brenton and his Orchestra

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I Staad On De Ribber Ob Jordan (arr. H. T. Burleigh) • Plenty Good Roam (arr. Edward Baatner) • Were Yau There (arr. H. T. Burleigh) • A Beautiful City (arr. Edward Bootner) Ellabelle Davis, Saprana

with Orchestral Accampaniment canducted by Victor Olof

#### RECITAL OF NEGRO SPIRITUALS by ELLABELLE DAVIS

Nobady Knows De Trouble I've Seen (arr. H. T. Burleigh) e Good News (arr. Raland Hops) \* On Ma Journey (arr. Edward Bootner) \*I'm Traveling To The Grave (arr. R. Nathoniel Dett) \* My Soul's Been Anchored In The Lard (arr. Flarence Price) Ellabelle Dovis, Saprana with Hubert Greenslade of the Piona

## LPS. 13 A CONCERT OF FAVORITES by EUGENE EUGENE CONLEY

Belaved (Conley) \* Ahl Sweet Mystery Of Life (Herber) \*
Forgotten (Cowles) \* Bocause (D'Hordelot) \* Thine Alone (Herber) \* I'll Take Yau Home Again Kathleen (Westendorf) \* I Hear Yau Calling Me (Marshall) \* Danny Bay (Weatherly) Robert Farnan and his Orchestra LPS. 116

#### SONGS OF TOSTI by GIUSEPPE VALDENGO

L'Ultima Canzone • T'Ama Ancara • Aprile • La Serenata •
'A Vucchela • Lo Mia Canzane • Ideale
Giuseppe Valdenga, Baritone

The New Promenade Orchestra canducted by Alberta Erede

## LPS. 121 ITALIAN SONGS BY GIUSEPPE VALDENGO

Mio Sposo Sara La Mia Bondiera (Rotoli) • Se (Denzo) • Visione Veneziano (Bragi-Orvelta) • Occhi Di Fata (Denza) • Randine Al Nida (De Crescenza) • Canta II Grillo (Billi) • Mottinata (Leoncavallo) Giuseppe Valdenap, Baritane

The New Pramenode Orchestra canducted by Alberto Erede

#### LPS. 211, RECITAL by ERNA SACK a

Lo Danzo (Rossini) • La Serenata (Braga) • The Last Rase Of Summer (Flataw) • Il Bacio (Arditi) • Estrellita (Ponce) • Villanelle (dell' Acquo)

Erna Sack, Saprona The New Promenade Orchestra conducted by Hans May

LONG PLAYING RECORD 33-1/3 R.P.M. (MICROGROOVE)

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MICROGROOVE

LONG PLAY 339 RECORD

UNBREAKABLE

# Songs of Devotion Fred Waring blee Club and Orchestra

VOLUME ONE

AVE MARIA (BACH-GOUNOD) NOW THE DAY IS OVER HOLY, HOLY, HOLY THIS IS MY FATHER'S WORLD NOBODY KNOWS THE TROUBLE I'VE SEEN SOMETIMES I FEEL LIKE A MOTHERLESS CHILD ONWARD, CHRISTIAN SOLDIERS BATTLE HYMN OF THE REPUBLIC



DL 5061

DECCA LONG PLAY MICROGROOVE UNBREAKABLE RECORD-DL 5061

DLP 5061 SONGS OF DEVOTION-Vol. 1 FRED WARING

## Songs of Devotion

## FRFD WARING

#### and His Pennsylvanians GLEE CLUB, ORCHESTRA AND SOLOISTS

SELECTIONS INCLUDE:

Side One

Back-Swood

Glee Club and Orchestra 2 NOW THE DAY IS OVER 3. HOLY, HOLY, HOLY Glee Club and Orchestra-Jane Wilson, Sololet

1. AVE MARIA

4. THIS IS MY FATHER'S WORLD - Fillmore-Babcock Glee Club-Jane Wilson, Soloist

Side Twa

Glee Club-Jone Wilson, Soloist

1. NOBODY KNOWS THE TROUBLE I'VE SEEN Glee Club-Gordon Goodmon, Soloist

2. SOMETIMES I FEEL LIKE A MOTHERLESS CHILD Glee Club-Walter Scheff, Soloist 3. ONWARD, CHRISTIAN SOLDIERS Arthur S. Sullivon

4. BATTLE HYMN OF THE REPUBLIC Julio Word Howe Glee Club and Orchestro-Gordon Berger, Soloist

### SONGS OF DEVOTION

About Fred Waring . . .

Fred Waring was born in Tyrone, Pennslyvania, June 9, 1900. As a Boy Scout he led the local drum and bugle corps and from it formed "Waring's Banjazztra," so called because of the unique feature of using two banios, played by Fred Waring and Fred Buck. Tom Waring played the piano and Poley McClintock the drums. There were just four members in their first professional engagement, and their rehearsals were held in Mother Jessie Waring's parlor. When Fred went to Pennsylvania State College to study architectural engineering, the hand continued to function. Fred booked week-end jobs at the fraternity house dances and added new men to the group. It was then they took the name "Pennsylvanians." At intermission time one Saturday night. Fred and Tom dropped in at a neighboring fraternity house to listen to a Negro band from Columbus, Ohio. They heard a tune they liked and requested its title. The leader. who frankly admitted he had never seen a copy of the song, didn't have the slightest idea of its origin. He did believe, he said. that it was a "melody from an old hymn."

This started the Waring brothers on a search. The tune stuck with them. Eventually the trail led to a church organist in Philadelphia by the name of Adam Geibel, the composer. After securing his permission, an adaptation of the composition was made. The title was changed to "Sleep" and has been played at the close of every Waring performance since. Songs of devotion have proved to be the most-often-requested throughout Fred Waring's career, especially during the period of world strife.

When Waring first decided to invade radio, some of the broadcasting executives took a definite stand that glee clubs had to be seen to be enjoyed. Waring disagreed and fought for his conviction. Finally, in

1933, he got his chance. Today there are choral groups on almost every musical radio program. The Waring Glee Club has become Fred Waring's trade-mark. When on January 10, 1945, the Radio Daily announced its All-American Radio Program, 1,051 radio critics of the press of America named the Waring Glee Club as a must on any great radio program. This makes it only natural, therefore, that Fred Waring should feel his greatest contribution to music has been his Glee Club. Choral music dates back hundreds of years, but it must be conceded that Fred Waring has been a strong factor in making choral singing popular and accepted, as it is today.

WARIN

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Vol.

1

DEVOTION

OF

SONG

5061

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DECCA

Fred Waring and his Pennsylvanians can best be described as a large family. One featured performer will step out, take his bow, and then go back into the family circle. There is no "star" system in the organization. Their trials and tribulations are the same that beset any large family and are settled in much the same manner. Everyone has to admire in Fred Waring those qualities that stand out over his super-showmanship, Those are the qualities of the average American citizen. Even though he has made the long trek from Tyrone, Pa., to big-time radio via Pittsburgh, Detroit, Chicago, Broadway and Hollywood, he still adheres to the simple human realness acquired in Mother Jessie Waring's parlor.

#### OTHER DECCA LONG PLAY RECORDINGS BY FRED WARING JEROME KERN SONGS-Fred Waring and His Pennsylvanians PROGRAM TIME-Fred Waring and His Pennsylvanians.

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#### IPR 349 SAMRA WITH ROS

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Edmunda Ras and His Orchestro

#### LPB. 367 ROS PRESENTS CALYPOSO

Deesappointment: Virgin Islands: Tolk T'Me: One at a Time: 'Tis Only o Matter of Mind Over Matter: Oppartunity: Brown Skin Gal: Chacolate Whiskey and Vonilla Gin

Edmunda Ras and His Orchestro

#### LPB. 341 MAMBO WITH ROS

Mamba Jamba: More More Mombo: I Love to Mombo: Mombo in F: Mombo No. 5: Vobobo Boom; Momobo; Mombo Negro Edmunda Ros and His Orchestra

#### LONG PLAYING RECORD 33-1/3 R.P.M. (MICROGROOVE)

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#### LPB. 165 MUSIC OF ERNESTO LECUONA

Malaquena: Jungle Drums: Gitanerias: Morio La O: Andalucia: Lo Comparsa; Siboney; Danzo Lucumi

Stanley Black and His Concert Orchestra

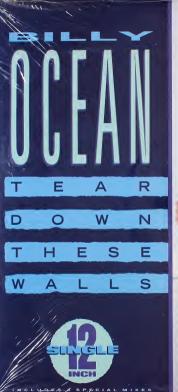
#### LPR. 60 STANLEY RLACK-LATIN RHYTHMS

Rhumbo Tambo; Lindo Chileno; Adios; La Mulato Rumbera; Canto De Ausencia; Condena: The Breeze And I: Rustic Sombo Stanley Black and His Concert Orchestro

#### LPB. 155 EDMUNDO ROS-LATIN RHYTHMS

Sombo, Sambo (Samba): La Comporso (Rumba): Mondongo (Mombo): Paraquedisto (Choro); Congo (Jungle Sambo); Gondingo (Mombo); Tico-Tico (Sambo): Cumono (Jungle Rumbo) Edmundo Ros and His Orchestra

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#### TEAR DOWN THESE WALLS

Special Extended Mix \*

SIDE B

#### TEAR DOWN THESE WALLS

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"Speciety Remixed by Bryon "Chesh" New seuse by Wyone Brothwells and Berry J. Seatmond Recorded at Bettery Stadios. London



Promise practicum efficient Teat Down These Watte Ales Includes the hits "Out Outle My Drowns, Oct.

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20 f. Clar R 1989, 656 k © 1989 Zonde Prof. zebratych Menance and Dumeunoety Anele Records inc. a Bertachann Sound Group Company & Peach Prof. Study. Nam Terr. N.Y. 19815. Profide in U.S. K. Kninght records in control and WALT DISNEW'S



# MULTIPLICATION

and DIVISION



Educational.

... and Entertaining

JIMINY CRICKET and RICA MOORE

963, WALT DISNEY PRODUCTION

WALT DISNEP'S

# and DIVISION

#### MIII.TIPLICATION

What kind of tables don't have any legs. what kind of chickens don't lay any eggs?

The rooster's eggless by his reputation. end the tables are the tables of multiplication

The table of one has the simplest ranges.

the number that you multiply never changes.

One times 3 is always 3.

and one times 2 is 2 you see.

The sign that pictures times is "X" and when you see it you'll know what's coming next.

So let's continue with no hesitation.

and we'll learn the simple tables of multiplication.

## DIVISION (Intro Sone)

When you hear the word "divide"

There isn't any little reason what-so-ever, you must never try to hide from it. It's arithmetic and a problem you can lick.

We will try to show you how

To take a number and divide it into sections and provide it with a power to be divided up in a manner that's clear-cut,

For Instance if you have two Jolly-pops and want your friend to share some Just divide the two by both of you and you will each end up with one. You will find when you divide

Your're simply trying to discover just how many times a number will go into the number evenly, when you do, you'll know what you can divide!

#### RABBITS TIMES BARRITS

I love rabbits. They have peculiar habits: That they are cute there's really no denying But darn those "lidgits," they must really know their digits, 'Cause they're masters at the art of multiplying.

Two times three will always equal six.

Now you can calculate that two times four will equal eight. They know that two times five is ten, Two times six is twelve,

And two times seven is fourteen,

Now you can do it yourselves. Two eights are sixteen

Two times nine is eighteen.

We can keep on going so much higher. Now two times ten is twenty,

I really think that's plenty for our funny little bunny multipliers!

#### GAZINTA (Dividing By Two)

Gazinta. Gazinta what e funny word

Gennia, Gennia what is funny word Gennia, the straings tword you were heard. Gennia, the straings two dyou were the control of the control

#### Side 1

- 1. MULTIPLICATION
- 2. RABBITS TIMES RABBITS
- 3. THE LATIN ESKIMO (Table of Three's)
- 4. THE MULTIPLE WALTZ (Table of Four's)
- 5. THE SWITCH-HITCH (Mixed Combinations)

- DIVISION
  - 2. GAZINTA (Dividing by Two)
  - 3. THE DIVISION RIFFLE (Dividing by Three)
  - 4. GO TO THE TOP OF THE CLASS (Dividing by Four)

JIMINY CRICKET and RICA MOORE

Side 2

IEREO MONO COMPATIBLE MS 7314

FESTIVALS

OF

FREEDOM

A SEDER FOR THE SEVENTIES



MORAIRY PROPULTION

meaningful for our own day. The English text, which is included hereon, follows the traditional order of the evening. It is suggested that a standard Haggadah be used with it and that the text, which has been divided according to a number system, be assigned to various members of the family so that all may participate in the retailing of the and the will write a second and the well utraced and the will be amount of people attending the Seder, the distribution of parts can be varied. Since the name of God is intoned on this record, may we suggest that it be kept in a place of honor

as that it be kept in a place on nonor.

The music for "A Seder for the Seventies" was arranged by Cantor Charles Davidson and the following artists participated in its production: Cantor Richard Botton soloist; Mel Alpern and Sylvia Kauders – narrators; Robert Lazar – boy soloist. The text for the recording is included by permission of Ashbourne Publications. The second side of FESTIVALS OF FREEDOM contains prayers and songs for the other major Jewish festivals. Children especially should be encouraged to learn the

melodies and to lead the entire family in celebrating the holidays. FOR EDUCATIONAL USE

The music for these festivals has been arranged and sung by Shimon and Ilana Gewirtz, and their daughters. Shira and Aviva. David Tilman is the accordionist

#### A SEDER FOR THE SEVENTIES.

- 1. The festival of Passover is dedicated to Man's dream and hope for freedom . . . Freedom in our time . . . Freedom for all mankind 2 This is a Seder for the seventies.
- 5 Men can enslave themselves when cowardies or is right; when ignorance, envy and bitterness conspire to blind the eye of good indement. Then can we become bound by chains that we forze
- 4. Pesach calls upon all to strive toward attitudes of men. Pesach calls us to true freedom of the spirit.

#### KADESH UR CHATZ 5. This is the order of our Seder: Sanctify with wine; wash; dip the greens; divide the middle matzoh

- and hide the afikomen; tell the story of deliverance; wash again; blessing over matzoh; ear hitter berbs and combine: eat the meal itself: search for the afikomen; thank God for our food and blessings; praise Him with Psalms, and then,
- conclude the Seder, the order of the evening. 1. Now we begin our Seder with the Kiddush, sanctification over a full cup of wine . . .
- 2. The leader washes his hands and lifts the greens.
- 3. and dipping the greens in salt water, we chant the appropriate blessing . . . BOREY P'RI HOADOMO 4. The head of the table takes the middle one of the three pieces of matzoh, breaks it into two parts, returns the smaller portion to the table and hides
- the larger part for the alikomen. 5. The egg and bone are held high for everyone to see and the matzoh is uncovered. This is the beginning
- of maggid, the telling of the Passover story . . . HO LACHMO Here is the matzoh, the bread of oor affliction which 30 centories ago was the food of our ancestors. We now resolve to feed those who are
- we are not all free. Next year may we all be free. 2. Stirred and curious, the youngest child asks the
- traditional four questions . . . MA NISHTANO 3. In this Seder for the seventies, let us ask lone more
- questions Why are not all men free? Why is there nu peace in our world?
  - Why do men hunger for food and compassion? Why do we threaten ourselves with destroction?
- WE WERE SLAVES UNTO PHAROAILIN EGYPT, BUT THE LORD OUR GOD RESCUED US WITH HIS MIGHTY HAND AND AN OUTSTRETCHED ARM

- 4. Even if we were all wise and knew of the story of the Exodos, we would still be commanded to retell it so that we ourselves might remember as if we had been inslavery; we and our children with us 5. The Pharoah of the Passover story was not an
  - accident in history. He was more than one man He is the tyrant of all ages who tries to destroy the creative promise of earth's beginning and Man's awakening.
- 1. In ancient times our Fathers worshipped idols, but the Almighty drew us into his service and fulfilled a convenant with Abraham . . .

#### V'HI SHEOMDO

- 2. Then our Father Jacob fled from the Aramean into the land of Egypt where he lived in peace until a king arose who wished to enslave our people. 3. We cried out to God, who heard us and saw our
- effection 4. Then did the Lord stretch his hand over the land bringing placues of: Blood: From Lice: Flies: Cattle Placue; Pestilence; Hail; Locusts; Darkness;
- 5. Then God brought us out from Egypt with a strong hand. Had He only saved us from the tyrant, it would have been enough ... DAYENU
- 1. In the days of the Temple, the telling of the story of Passover centered around these three symbols: Pesach - the shankbone; Matzoh - the unleavened brad; and Moror - the bitter herbs. As we recall the pascal lamb, the sacrifice of our forefathers. we resolve to work toward justice and peace in this era of our sacrifice, and raise our voice in behalf of those who sit in silence and whose cry of protest is
- not heard. He who lifts the lowly from the dirt and seats all men as nobles, may His name be praised forever . . . HALLELUYOH 2. We chant the blessing as before and then we drink the second cop of winc ... BOREY P'RI
- HAGOFEN 3. Now everyone washes his hands and we sing . . .
- N'TILAS YODOYIM 4. We recite the blessing over the unleavened bread
- and taste some afterward . . . MOTZI MATSOH 5. We dip the bitter herbs in charoses, a mixture of chopped apples, nuts and wine. Now let us chant
- the blessing over the bitter herbs and cat a small portion . . . ACHILAS MOROR 1. Some of the bitter herb is put between two pieces of the third matzon and we cat it according to the
- custom of Hillel. 2. The holiday meal is set on the table and the meal is eaten happily. At the end of the meal, each person gets a small piece of the afikomen to eat. If the afikomen has been found, hidden by the children,
- 3. as it osually has. 4. it must be ramomed.
- 5. Then we recite the "Grace after Meals,"

- 1. Let us say "Grace:" May the name of the Eternal be blessed from now and forevermore With the permission of all present, let us praise our God whose food we have eaten. Blessed be our God whose food we have eaten and in whose goodness we live. Blessed be He and blessed be His name. Blessed art Thou, Eternal, our God, Ruler of the Universe, who sustains the whole Universe in His goodness, with grace, loving kindness and mercy. He gives food to all, for his mercy endures forever In his great goodness, he never failed us with for the sake of His great name. It is He who provides for all, sustains all and is beneficent to all. preparing food for all his creatures whom He created. Blessed art Thou, Eternal, who provides and chant . . . BOREY P'RI HAGOFEN
- 2. This Seder for the seventies knows that action follows intent. Slavery is not only in the chain, but in the man himself. In promise of our hope for universal freedom, we praise God with Hallel. Praise the Eternal all nations Land Him all faithfulness of the Eternal is forever HALLELUYOH, praise the Eternal. Give thanks to the Eternal, for His good, His mercy endures forever. Let Israel say, his mercy endures forever. Let the house of Aaron say, His mercy endures forever. Let those who revere the Eternal say. His mercy endores forever . . . ADIR HU
- 3. Elijah the prophet stands in history as the universal symbol of Man's peace with God and contentment in life when all men will realize the dream of peace and brotherhood . . . ELIYOHU
- 4. As we fill the cop for the fourth time and open the door for the prophet Elijah, we dream ahead to a new day of redemption . . . BOREY P'RI HAGOFEN

#### L'SHONO HABO-O

5. Who knows what "one" stands for? I. "One?" I know. "One" stands for our God in heaven and on earth . . .

#### ECHOD MI YODEA

- 2. We come to the close of our Seder, the order of the Passover meal, as we again tell the epic of Israel's liberation from bondage. If we have learned the message of the Exodus for our own
- 3. dedicate ourselves to the cause of Man's freedom. As we have celebrated this festival here, so may we celebrate it next year again . . 1, 2, 3, 4, & 5 . . . in joy, in peace and as free men

#### CHAD GADYO



#### THE RACE BETWEEN THE FOX AND THE CRAB Catalog No. 502-R5

Summary: A fox comes to a Puerto Rican village where animals live together peacefully. The fox is a nice enough fellow and would be well-liked. except for his one fault of boasting of his speed. A few animals race him in hopes of deflating his ego, but they always lose, and the fox becomes unbearable. Finally, a crab challenges the fox, much to everyone's surprise. When the race begins, the crab grabs the fox's tail and hangs on. The fox can neither feel nor see the crab. The crab talks from time to time, and this makes the fox run faster. Just before the finish line, the fox collapses from exhaustion. The crab then crawls over the line and is proclaimed the winner. From that time on, the fox doesn't brag so much about his speed. No one ever tells him of course how he

#### Pre-Viewing Questions

You are going to see a filmstrip about a race between a crab and a fox. Can you guess who wins?
 As you watch this story, try to descide whether the fox's boasting made him popular or not.

Post-Viewing Questions

1. Did the animals live together in peace or were

- they all enemies?
  2. Did the animals dislike the fox?
- 3. What was the fox's biggest fault?
- 4. What animals did the fox race against?
- 5. How did the crab fool the fox?
  6. What did the fox do when he heard the crab
- talking just behind him?

  7. Did the animals dislike the fox after he was beaten by the crab?

#### LATIN AMERICAN FOLK TALES

Juan Bobe and The Two Magicians
The Cat, The Rooster and The Lamb
Humbatz The Wizard and The Two Brothers
The Magic Grocery Store
The Race P ween The Fox and The Crab
The Bow A and The Talking Bird



These sound filmstrips will be especially appropriate reading language arts materials because of the brilliant narrative quality of each story, the sense of action impressed in the story line, and the rich characterizations. These stories should spark discussion, debate, and comment among your students. You may also want to concentrate on the guidance content that has been incorporated into each filmstrip.



Distributed By: International Book Corporation 7300 Biscovne Boulevard, Miami, Florida 3313B

#### THE BOW, THE DEER AND THE TALKING BIRD Catalog No. 502-R6

Summary: An old Aztec merchant on his deathbed gives his three sons a bow that can hit any mark, the swiftest deer in the world, and a small white bird. After the merchant's death, the sons divide the gifts Batte, the oldest is deskin be low. Coyame, the properties of the propertie

Nazas poes to the City of Mexico. It is there he discovers that his supposedly worthless bird and discovers that his supposedly worthless bird and talk, but will talk only to Nazas. The bird files around the city, listening to conversations the then tells Nazas what people would like to buy, With the help of the bird, Nazas becomes a town merchant. He draws the attention of the emporer, who makes him chief advisor.

Batus, who has become a famous varioridue to the bow, and Coyame who nedes his swift deer as a messenger for kings, hear of their brother's good fortune, Jealous, they travel to the City of Mexico to kill Nazas. The bird hears of the plot which he reports to Alazas. When the older brothers annve at Nazas' pelace, they are greeted warmly. But when they sneak into his bedchamber that might, they find only a dummy in the bed. They are outguit by Wasas and his soldiers. He

But just then the bird tells Nazas about an enemy army approaching. The Aztec army is far away. The older brothers, anxious to redeem themselves, offer their services.

The three mount the swift deer and travel to a high mountain where they can see the enemy army below, marching in the moonlight. Batuc then kills the enemy king with his mayic bow. Thus the story ends happily, as Coyame and Batuc are

story ends happily, as Coyame and Batuc are rewarded by the emperor with high positions. Pre-Viewing Questions

 You will see a filmstrip about the Aztecs of Mexico. Do you know who the Aztecs were? 2. If you were offered a choice between a bow whose arrows could hit anything you aimed at, a deer that was the fastest in the world, and a talking bird, what would you choose and why?

Post-Viewing Questions

1. What gift did Batuc choose?

What gift did Coyame choose?
 What did the bird tell Nazas to do with the lumps of gold?

How did Nazas find out that the emperor was not going to send an army to war?
 How did Nazas fool his brothers when they

came to kill him?

6. Do you think Nazas should have punished his

7. How did Coyame and Batuc help save the City of Mexico?

## CHANUKAH MINDA SONG PARADE

MENORAH RECORDS

Sung by GLADYS GEWIRTZ

Narrated by EVE LIPPMAN



## CHANUKAH SONG PARADE



Sung by GLADYS GEWIRTZ

Narrated by EVE LIPPMAN

This record represents a comprehensive collection of Changlah Playsones for the American Jawish child These songs of old favorites interspersed with new creations were selected on the

basis of 1, their proven educational patential in both the home and the school

2 their possibilities for motivation participation, and 3. for the sheer fun they provide

Included herein are march along songs, simple dance songs, exercise songs, story and sing-along sangs-sangs to stimulate the impaination

These simple rhythms are delightfully integrated by narration in English, designed for the maximum understanding and enjoyment of your child

Enhancing this callection are the presentations by Eve Lippman and Gladys Gewirtz, Menorah Record Artists who have entertained a generation of Jewish children.

Original Lyrics and Script by Rasolyn N. Grassman

#### A CHANIIKAH SONG PARADE

#### SIDE 1

- Band 1. Chanukah Blessings
- Bond 2. Moor True
- Band 3. The Chanukah Stary
- Band 4. Condle Dance
- Band 5. When Chanukah Comes
- Bond 6. Let's Make Lather
- Band 7. Dreydl Dance-S'vivan
- Band R. Mi Y'mollel
- Band 9. Ov Chanukah
- Band 10. Sheleg Al Ha-aretz

#### PARTICIPATION SONGS AND GAMES

#### SIDE 2

- Band 1. Sino Alana
- Band 2. Maccabees, March! (A musical game)
- Band 3. Chanukah Rhythms (A musical game)
- Band 4. Mattathias Rold (A 3-part round)
- Band 5. Let's Play a Game of Dravell
- Band 6. The Ballad of Judah Maccabee
- Bond 7. A Chanukah Quiz
- Road & The Bottle of Emmous

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MEN-215



## JEWISH CHILDREN SING!



Marcher Sharbet, marcher Sharbet

Lichwood Sha-bat, Heb-rood Sha-bat

She-bet ko-desh

He-you ned-lik nel-rot

He-you ned-lik usi-rot

6. Sha-bet ko-desh zi chof ye-mi

Kel be-rit me-lat or





14. He-ps-amon m'test-testi (2)

Hebs-y'sch, he-ba-y'sch.

Tell, tell, tell A-toh ha-ba-y'ech

15. Shelon y'te-dim, she-lou.

Shaden charateth

She-ton che-val-rin

L'hit-ra-ot, L'hit-ra-ot Sha-tom, shartom.

She-ton, she-jom

# JEWISH CHILDREN SING! with Seymour Silbermintz

MENDRAH RECORDS IS PROUD TO ADD TO ITS CHILLOUS OF LONG PLAYING RECORDINGS THIS OUTSTANDING PROMER REFORM IN THE FIELD OF AURONAUS. IN THEIR EDUCATION. PRODUCED ORIGINALLY BY THE WIZARCH MATIONAL EDUCATION COMMITTEE AS TWO 78.P.M. ALBOMG, IT FOUND A VIBE APPRICATIVE AUBIENCE. RECORD ED AS A LONGPLAY RECORD IT WILL CONTINUE OF ENTERTAIN AND EDUCATE THIS GENERATION OF JEWISM CHILDREN.

	SIDE 1	SIDE II	
i. You rished e-ro-dah You Shiled e-ro-dah You shileds e-ro-dah, a-rodah You challeds a-ro-dah You chamisah a-ro-dah You shileds a-ro-dah	7. L'oke dedi libera ka-lo P'nat Dawbee n'kab-lo	I. Station Charstein, Sheion Charstein, Sheion, Sheion Sheion Charstein, Sheion, Sheion Sheion Charstein, Sheion, Sheion	
You Sha-bat, you simecha You Sha-bat, you riessa You Sha-bat, you riessa You Sha-bat, niessacha, mi-sucha (Adapted from a song by M. Cohen)	8. Shoulon a lei-chen Mai-s-chet he-shouna Mai-s-chel zi-yen M-s-ciech mai-chil hendechim	4. Mindth end Pfortmehn Shemesh, yoseshanh kordowins, Meletch that "Napore Services and Services, services spisial from Namesyrim End-benches rosted hi Nithemen Michimen on Services and Services spisial from Services Bedfortmen of Services and Services spisial from Services Services spisial from Services and Services spisial from Services spisial fro	
2. Imi yetrah si ha-shuk Likenot tro-chat gha-bet leni sharah min ha-shuk v'halevien tror-chai Sha-bet ma	Hi-ko-dash he-moch hu, Bo-s-chen je-sho-iom Meis-chet he-sholion Meis-chet he-sholion Meis-chet al-yes Meis-chet sal-yes Meis-chet mai-yes hem-jechin	Associa minispriese-chie, M'mechalik bere-havan  'Action colon, e-sake mesich Che, shiu, cho acial  B'terrum koi, y'tair nivenh Henst mekanya  L'ele mes-reo l'elebricto koi Himterpress	
ka-mech, be-sar, da-gim Pairot Lichwood Sha-bat (Words by Ch. N. Bialik)	He-ke-don't be-ruch fra.	3. Al he-siz, at he-siz, Al gal-pe-lin, at gal-pe-lin, Al he-siz, tel-poz, Tali, telf, telf, 10. Ath-show manner men-gol,	
<ol> <li>Ke-mach po Ma-yim po Oem be-tzien i-te-ma po Lunki toak loak</li> <li>Ben Inn bat</li> </ol>	<ol> <li>You Headhight way subted he shammeyin who exets which transmit my 'chait acted in bayon headyful m'include makes and way statute he house headyful Misco M'include eather seath welfylered acted in headyful mentalini way naded house, the shames</li> </ol>	Showsh-hastalper, the server were server and the server which server were server when the server were server were server when the server were server when the server were server were server when the server were server when the server were server were server when the server were server were server when the server were server when the server were server were server when the server were server when the server were server were server when the server were server were server when the server were server when the server were server when the server were server were server w	
Ne-tush che-ist lith-rod She-het Ko-rch yesh Che-shity yesh He-te-tur hover kursh Chish chish chish Ben In bet Horth, Chance	or you measure systems ode, it is theree Servis niveren visaboes!	Yeshed rett at Litzione, Taispore orbit, orbit. Breshin politic beschish, Aryll tileytor profish Aryll tileytor profish Bis telepre at bis bissis, Tileytor orbit. Bis telepre at bissis, Tileytor orbit. Bis telepre at bissis, Bissepse-deepin tach, tach, tech, tech, Bissepse-deepin tach, tach, tech,	
Lith-vod Sha-bat	V'sha-bus kod-she b's-ha-vah u-v'ro-inen hin-chi-in-nu ri-ko-cen i'ma-r-sab wes-shit, ki hu yon v'chi-ish L'mik-ro-ci ko-desh re-best iter-kan mananan hi	5. Ge-thirn, gradhn paidh hachiste, El haber-jar rate, refus, rate.  Ga-then, ge-thirn, me-pin, me-pin Yoorid, preted sinh sed-me-pins, Ga-then, ge-then, me-pins, me-pin Yoorid, preted sinh sed-me-pins, Ga-ther gradher, me-pins, me-pins Ga-ther gradher, me-pins Ga-ther gra	
Et ha-a-vak mi-koi pt-ma Ne-atr lich-vod Shadat Al haskit riin-yah irma-ash Nii-is lich-vod Sha-bat	vacus vacherts v'oraces hidselves mides hereones v'almère kedelneths h'absveh mv'estes hinchsitaess Beruth etsh hasham m'kedesh hreba-bes.	Al how-ivery al hop-o-chim  Gen at at-tein spir-foodin.  Gen at at-tein spir-foodin.  Genbero, createro, yaish haw-tougs El Heh-prig, retts, rate, orter,	
L-bu-bs sim-in n'il-ju Nai-bish lich-vod Sha-bat Sha-bat sha-tom, Sha-bat sha-isen m'ou-chs v'aim-che ha-yen	<ol> <li>Yom se l'yle-ra-el o-re τ'starchs</li> <li>O-re ν'starcha</li> <li>Yom se l'yle-ra-el Bis-bre π'au-she</li> <li>Sis-boe, Sis-boe, Sis-bre,</li> </ol>	6. Term'go-les, bob, bob, bab, Term'go-les, bob, bob, bab, Term'go-les, bob, bob, bab, Term'go-les, bob, bob, bab, Kiresh'f-feedo min mai mah, Po-nih g'f-lesho, me m ma, Kob, bab, ha berdan Horsh, hab, ba berdan Horsh, hab, bab, bab-dan	
He-yom yom shi-shi He-yom yom shi-shi	You ze n'chu-bad mi-kel yo-min Mi-kel yo-min, mi-kel yo-min	Meh mah nash, ma, mu, mu, mu, Ko, Koh, koh, koh, koh, koh, koh, koh, koh, k	

Y'lo-dim ou-shir re-ched.

She-mesh, she-mesh, she-mesh rock,

Hi-nei ha-she-much ba-she-me-yim,

Shwyoh, showsh ash waroth,

(song is repeated)

7. Od to cho-del ha-ga-shem,

No-shir le-she-mesh.

Oz mel-test-r'os no-rutz

Od he-peren el be-chutz-

KI be she-yet true e-la-mim

She-shee yo-mim to-a-se m'lech-ta-che

V'you he-she-ri-! le-e-lo-ke-che

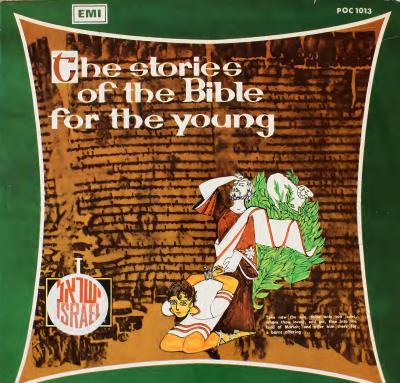
Chi chel n-esh she-shee yo-min

She-tos, is tere-set to m'le-s-che

Teur orlando

11. Le, Le, Le

Sheme tov



#### Narrator - Leah Porath





Ada Tal



Shimon Bar



Shlomo Bar-Shavit



Itzhak Bareket



Reuben Singer







Side 11





Yoseph Yadin

Side 2:

1. ARRAHAM'S FAITH [Genesis, 21-22] Abraham - Reuben Singer - Ada Tal

#### 2. ISAAC and REBEKA (Genesis, 24)

Abraham - Reuben Singer Eliezer - Shlomo Bar-Shovit Rebeka - Ada Tal - Abraham Ninio Laban

#### 3. JACOB and ESAU (Genesis, 25-28)

Isaac - Yoseph Yadin Rebeka - Ada Tal Jacob - Gideon Shomer Esau

- Ori Levy

Adapted by Tamar Kaplan Musical background - Nissim Kimkhy Studio engineer - Daniel Bein Directed by Ephraim Sten Cover Design - Yoseph Kogut Mustration - Shlomo Cohen

# 1. ADAM [Genesis, 1-3]

Adam

- Gideon Shemer Eve - Ada Tal Serpent - Ori Levy

2. FLOOD (Genesis, 6-9)

- Abraham Mor Shimon Bar Shlomo Bar-Shavit Abraham Ninio

#### 3. SODOM & GOMORRAH [Genesis, 13-19]

Itzhak Bareket

Abraham - Reuben Singer Lot - Yoseph Yadin Angels - Shimon Bar Ori Levy

Voices - Gideon Shemer Shlomo Bar-Shavit



#### מספרת לאה פורת





ראובן זינגר

יצחק ברקת

















יף ידין

צד שני

# ו. עקדת יצחק

אברהם – ראובן זינגר יצחק – עדה טל

## 2. יצחק ורבקה

אברהם – ראובן זינגר אליעזר – שלמה ברישביט רבקה – עדה טל לבן – אברהם ניניו

# 3. יעקב ועשו

יצחק – יוסף ידין רבקה – עדה טל יעקב – גדעון שמר עשו – אורי לוי

#### צד ראשון

## ו. אדם

אדם – גדעון שמר חוה – עדה טל נחש – אורי לוי

#### 2. המבול קולות – אברהם מור

שמעון בר שלמה בר־שביט אברהם ניניו יצחק ברקת

## 3. סדום ועמורה

אברהם – ראובן זינגר לוט – יוסף ידין מלאכים – שמעון בר אורי לוי קולות – גדעון שמר

שלמה ברישביט

עריכה – תמר קפלן עטור מומיקלי – נסים קמחי בצוע טכני – דני ביין הבמאי – אפרים סטן תכנון ובצוע עטיפה – יוסי קוגוט אילוסטראציות – שלמה כהן



נוָהַוֹ יִצְּחָקּ בָּן־אַרְבָעִים שָׁנָה בַּכְּחֲתַוֹ אַת־רבַּקְה בתדבתואל הארמי מפתן אהם אחות לבן הארמי לו לאשה: ויעתר יצחק ליהוה לנכח אסתו כי עקרה הוא מַשָּתָר לוֹוֹיָהוֹה וַתָּהָר רְבָּקָה אִשְׁתִוּ וַיִּתְרֹצְצֵו הַבְּנִים בְּקְרְבָּה ותאטר אם־בן לַמָּה זָה אָנִבי וֹתְלָךְ לְרָרְט את־יָהוָה: וִיאטר יָהנָה לָה שָׁנֵי נִיוִם כְּבִטָּגֹךְ ושְׁנֵי לָאִמִּים מִמְעַיִּךְ יִפְּרֵדוּ ולְאם מלאם נאמץ וכב נעלד צעיד: ממלאו ומיה ללכת והנה תוֹמֶם בְּבִּטְנֵה: הַצָּא הַרִאשׁוֹן אַרְמוֹנִי כְּלְוֹ כָאַדֶּרָת שְׁנֵיר מַקראָו שָׁמָוֹ עַשָּׁוּ: וְאַחֲרִי־כֹּן יָצָא אָחִיו וְיָרֵוֹ אַחָּוֶת בַּעָקַב . עלו מקרא שמו נעקב

הַאָרָלוֹ הַנְּעָרִים הַהָּי עַשָּׁו אִישׁ יֹרָע צֵיִר אִישׁ שְׁהֵה וְיַעְלְבֹּ אִישׁ תָּם ישֶׁב אָהָלִים: נַיָּאֲהָב יִצְחָק אָת־עַשֶּׁו כִּי־צֵיִד בַּפֵּיו ורבקה אתכת אתרישקב: תור נאקב נוור מכא עשו מור השָרֵה וְהָוֹא עָיַף: וֹאמָד עַשְׁוֹ אָל־יִעָקָב הַלְעִימָני נְאֹ מִן־ הַאָּרָם הַאָּרם הַּוָּה כִּי עְיָף אָנָכִי עַל־בַּן בֶּרָא־שְׁמָוֹ אָרְוֹם: תַאמֶר יַעָלֶב מִבְרָה כִיִּוֹם אַת־בְבֹּרֶתְף לִי: תַאמֶר עַשֵּׁו הַנָּה אַלבִי הוֹלַךְ לְמַוּת וַלֶּמָה־אָה לַי כְבֹרָה: תַּאמָר יַעֲלְב הַשְּׁכְעָה לי כיום משכע לו מסכר את־בּכָּרְתוֹ לְיַעַקְב: וְיַעַקְב נְתוֹ לְעַשָּׁוֹ לָחָם וֹנְזִיד עַרְשִׁים תַאָּכל תַּשְׁתְ תַּקָם תַּלֶךְ תַכֶּז עַשֵּׁו אַת־הַבּבֹרָה:

ניהוֹ בִּידוָקָן יִצְּחָׁק וַתִּבְּהֵין עִינֵיו מָרָאָת וַיִּקְרָא אָת־עַשְׁוּו בְּנִוֹ הַנָּרֶל תַאֹמֶר אַלְיוֹ בְּנִי תַאמֶד אַלֵּיו הָנָנִי: תַאמֶר הְנֵה־ נַא זָקונִתִּי לָא יָבָעָתִי יִוֹם מותִי: וְעַחָּה שָא־נָא בַלִּיף הַּלְיְוָדַ וקשתף וצא השלה וצורה לי צורה: ועשה-לי מטעמים קאשר אתבתי ותביאה לי ואבלה בעבור תברבה נפשי בְּטֶרֶם אָמָות: וְדְבַקָּה שׁמִעת בְרַבֶּר יְצְהָק אַל־עַשֵּוֹ בְּנָוֹ ווַלְדָּ עַשְׁוֹ הַשְּׁלָה לְצִוּד צֵיִד לְהָבִיא: וַרְבַקָּה אַמְרָה אַל־ מַאַקב בָּנָה לַאמֶר דִּגָה שְׁמֹעָתוֹ אָת־אָבִיף מְדַבְּר אָל־עְשֵׁוֹ אחיף לאקר: הַבֹּיאָה לִי צִיד וַעְשַה־לִי מִטְעַמִים וְאֹבֵּלָה ואקרקקה לפני והנה לפני מותי: ועתה בני שמע בקלי לאשר אני מצוה אתף: לודינא אל-תצאו וקחילי משם שני גריי עזים טבים ואַעשה אחם מטעמים לאביף כאשר אהב: והבאת לאביף ואבל בעבר אשר יברכה לפני מוֹחָוֹ: תַאֹמֶר יָעַלְב אָל־דִּבְקָה אמָוֹ הָן עַשֵּׁו אָחִי אָישׁ טְעֹר וְאֵגֹכִי אִישׁ חָלָק: אוֹלֵי יִמְשׁנִי אָבִי וְהָיִיתִי בְעִינֵיו בְּמְתַעְחָעַ והַבאתי עלי קללה ולא ברבה: ותאמר לו אמו עלי קללתה בני אך שמע בקלי ולך קח-לי: עלד רבה קבא לאמו ותעש אמו מטעמים כאשר אהב אביו: ותקח רבקה אָת־בּוּלִי עַשָּׁו בְּנָה תַּנְדֹל הָחָמָדֹת אָשֶׁר אָתָה בַבְּית וַחַלְבַשׁ אַת־יַעַלָב בְּנָה הַקּמָן: וְאַת עֹרֹת נְרָיֵי הַעַיִּים הַלְבָּישָה עַל־ יָבֵיוֹ וְעָל חָלָקָת צַוָּאַבֵיוֹ: וַחָּחָן אָת־הַמְטְעַמִים וְאָת־הַלֶּתֶם אַקר עַשְּׁתָה בְּיֶר וַעָּקָב בְּנָה: וַיָּבָא אַל־אָבֶיו וַאַמָּד אָבֵי תַאמַר הַנָּנִי מִי אחָה בּנִי: ווֹאמר יַשַקב אַל־אָבִיו אַנֹבִי עְבֵּוּ בברך עשיתי כאשר דכרת אלי קום־נא שבה ואכלה מצידי בַּעָבָור תַבָּרָכָנִי נִפְּשָׁף: וַיָאמָר יִצְחָק אָל־בְּנוֹ מָה־ זָה מַהַרָת לִמְצָא בְּנֵי נִיאמָר כִּי הַקְרָה יְדְּנָה אֲלֹתִיף לְפְנֵי: תַאמָר יִצְחָק אַל־יִעַלְב וְשָה־נָא וַאַמְשָׁךָ בְּנֵי הָאַתָה זָה בְּנִי

עשר אם־לא: מַנָשׁ יָעָלָב אַל־יַצְחַק אָבֶיו וַיְמַשָּׁהוּ מִאמָר הַקְל קול יִשֶּלְב וְהַוְרָיִם וְדֵי עבוּי: וְלָא הִבִּירוֹ כִי־הָיָו יְרִיוּ כידי עשו אַתִיו שְערָת וַיְבֶּרָכָהוּ: וֹיאמָר אַתָה זָה בּנִי עשׁו ווָאמֶר אַנִי: ווֹאמֶר הַנֶּשָׁה לִי וַאָבַלְהֹ מצֵיר בַּנִּי לְמַען תַבַּרבה נַפְשֵׁי תַּנָש־לוֹ רַאבֹל תָבָא לָוֹ תַן תַשְׁתַ: רַאמָר אַלֵיו וִצְחֵקּ אָבִיו וָשָׁהַדְנָא וְשָׁקָהִדְלִי בְּנֵי: נִוּנָשׁ נִישְׁקְדְלוֹ נֵירָת אַתְדְרֵית בְּנֶרֶיוֹ וַיֶּבֶּרֶבֶהוּ וַיֹּאמֶר רָאַה כִיחַ בְּנִי כְּכִית שָׁרָה אָשֶׁר בְּרָבֵּו יָהוָה: "וְיָקּן־לְףְ הָאֶלהִים מִשְל הַשְּׁמִים וּמִשְׁמֵנְי הָאָרִץ וְרָב רגן ותירש: יִעַבְרוף עַמִּים וִישְׁחָתוֹ לְךְּ לְאַמִּים הַנָה נְבִיר לאליוף וושתתנו לה בני אפף אַרַכִיף אָרור וְמַבֵּרַכִּיף בְרוּדְ: ווָהַי בָּאַשָּׁר כַּלָה וִצְחָכְּ לְכָרָהְ אַת־וַעַכְבַ וְיָהִי אַךְ וַצָא וָצֵא יַעָּס מַצִּירָוֹ: וַיַעָּס אָבָיו וְעַפָּוּ אָחִיו בָא מְצִירְוֹ: וַיַעָּט נִם־הוא מִטְעַמִּים וָיָבָא לָאָבִיו ויאמר לאַבִּיו יַקּם אבי וואכל מציר בנו בעבר תברכני נפשף: וואמר לו יצחק אָבִיו מי־אַתָּה וַיֹּאמָר אָנִי כְּנָהָ בְּכְרָהַ עַקּוּי נַיְחַרִּׁד יִצְּהַקּ חַרְרָה נִדּלָה עַר־מָאר וִיאמָר מִי־אַפֿוֹא הָוא הַצֵּר־צִיִּד וֹבָא לִי וַאֹבָל מִבָּל בְּמָרֶם תָבָוֹא וַאַבְּרֵבָהוּ נִם־בָּרָווְד יָהַיֵה: בּשְׁמַע עשׁוֹ אַת־דִּבְרֵי אָבִיו וַיִּצְעַק צְּעָבְה נְדֹּלֶה וּמְרָה עד־מאָד הַאמר לאָבִיו בַּרְבָנִי נִם־אַנִי אבי: האמר בא אָחָיוֹף בִּמִרְמֵה וַיִּקָח בִּרְכְחָף: וֹאֹמֶד הַבִּי קְרָא שְׁמוֹ יֵשָׁלְב רַעַקְבֹנִי זָה פַּעַלִּים אַת־בַּכְּרָתִי לְלָּח וְהַנָּה עַחָה לְקַח בַּרְכָּתֵי רַאֹמֶר הַלְאדאָצַלְתָ לִי בַרְבָה: מַעָן יצַחָפַ רַאמָר לְשָשֶׁי כָּן נְבִיר שִׁמְתִיו לְךְּ וְאַת־כָּל־אָהָיו נְחַתִי לוֹ לְעַבְּרִים וְדָגַן וְתִירָשׁ סְמַכְתֵיו וּלְכָה אַפֿוֹא מָה אָשֶקֶה בָנִי: וַיֹּאמָר עַשָּׁו אָל־אָבִׁיו הַבְּרָבָה אָחַת הָוא־לְףֹ אָבִׁי בַּרַבְנִי נִם־אָנִי אבי משא עשו קלו מַבְהַ: מַען וצְחָק אָבִיו מַאמָר אַלֵּיו הַנָּה משנוני הארץ נהנה מושבר ומטל השמים מעל: ועל-סרבת מחנה ואת־אחיף מעבר והנה באשר מריד ופרכת עלו מעל צואהף: השטם עשו את־יעלב על־הברכה אַשֶּׁר בָּרָבָוֹ אָבַיו רַאמָר עַשְׁוֹ בַּלְבֹּוֹ יִקּרָבוֹ יְמֵיֹ אָבַל אָבֶי ואַהרנה אתדישלב אתו: וינד לרכלה אתדדברי עשו בנה כגדל ותשלח ותקרא ליָעקב בגה הַקּטָן ותַאמָר אַלִּיו הַנָּה עשֵׁו אָחִיף מתַנתָם לְּהַ לְהָרְנֶף: וְעַתֵּה בְנֻי שְׁמֵע בְּלְלֵי וְקְּום קרח־לְהַ אַל־לְבָן אָחַי חָרֶנָה: וְיַשֶּׁבְתַ עִמְּוֹ יָמִים אַחָרֵים עָר אָשֶׁר־תַּשָׁיב חָמָת אָתִיף: עַר־שׁׁוב אַף־אָתִיף מְמָף ושכח את אשר־עשית לו ושלחתי ולבתתיה משם למה. אָשָׁבֶּל נִם־שָׁנִיכָּם יָוֹם אָחֵר: וַתָּאֹמֶר רְבְקָה אָל־יִצְחָׁק שַּׁבְּתִי בְּתַּיִי מִפְּנֵי בְנִית חַת אם־לֹקָת יָשָׁקב אִשְׁה מְבְנְוֹת־ חַת בָּאַלָה מִבְּנִית הָאָרִץ לֶמָה לִי תִיִּם:

מקרא וצחק אל־יעקב מבדף אתו מצודו מאמר לו לאדתקח אשה מבנות בנען: קום לך פדנה אלם ביתה בתואל אכי אמף וקח־לף משם אשה מבנות לכן אתי אמף: ואל שני ובכך אתף ויפרה וורבה הנית לקהל עמים: תַּמָּן־לְךְּ אָת־בּרָבָת אַבְּרָהָם לְדָּ וּלְזַרְעַדְּ אַתַּדְ לַרְשָׁתַּוּי אַת־אָרָץ מְנַרִּיף אַשְּׁר־נָתַן אַלֹהֵים לָאַכְרָהַם: משלח יצחק את־ישקב מלך פתנה אכם אל־לבן כן־

בתואל הארמי אתי רבקה אם יעקב ועשו:





בראשית בנית אלקים את השמנם ואת הארץ: היארץ לוקתר תתו (בתו וקשף על-פני תקים ורות אלמים מרקפת על-פני טפום: ונאמר אלקים הני אור נותריאוד: נוקרא אלמים את האוד כרישוב מככל אלמים פין האוד וקין אלמים

תַאַּפָּר אַלֹהִים וְדָּיִר רָקִוּע בְּתַוֹּךְ הַפְּיִם וְיִתְי מִבְּלִילְ בְּיִן מָשׁׁבְ לְפָיִם: וַשָּׁשׁ אַלְּהִים אַתְדְבָרְקִיעׁ וַנְבְּלֵילְ בְּיִן הַשִּׁים אָשְׁר מתחת לַרְלִישׁ וְבִין כֹּפִים אָשֶׁר מִשֶּׁל לְרָקִישׁ נַוְהִידְּקְּוִ מֵקָרָא אָלְרִים לַרָּקִישׁ לְשָׁנִים וְנִהִידְעָרָב נִוֹהִידְּלָבְר (וֹם מִיקָרָא אָלְרִים לַרָּקִישׁ לְשָׁנִים וֹנִהִידְעָרָב נִיִּהִידְּלְבְּר (וֹם

האמר אלהים וקוי הפים מסתה הקמום אל־קקום אחר התקצה המקצה במירגן: מקודא אלכום ! לנקה! אוד ולמקת המום קבא צימם ברא אלכום בריטוב: תאמר אלהים מרצא הארץ (דשא אבים מוכיצ לניע צין קלי שלה פריליטי אקר זועורב! על־הארץ במיר מוכיי בו

האמר אלהים זה לאחת ברקוע הקלום להבדיל בין הים ובין הלולה והני לאחת ולפועדים עלימים וענים: והני למאודת ברקוע הקשום להאיד על־הארץ וניתר בון העם אלהים אחרשה באארה העילים אחרהמאור העדל לממשלת היום ואחרימאור הקבון לממשלת הלולה ואת לממשלת היום ואחרימאור הקבון לממשלת הלולה ואת

תַּאֶּמֶר אֲלוֹנִים וְּלְּרְצוּ הַמִּים שְׁרִץ גָפְשׁ תַנָה וְעוֹפְּן שְׁפְּ עַל־תָּאַרָץ עַל־בְּצִי רְקִיע הַשְּׁנֵים: תַּבְּרֵא אֲלוֹנִים אֶת־ הַמִּינִם הַעְּרְצִים וְאָת כְּל־צֵפְשׁ הַתְּיֵהו הַדְּבְּאָת אֲשְׁר שְׁרָצׁו הַמִּים לְמָעַהָם וְאַת כְּל־עֵוֹף בְּוֶרְ לְמִינְהוּ וַתְרָא אֲלֹתְים כִּיי הַמִּים לִמָּעָה וְאַת כְּלִ־עֵוֹף בְּוֶרְ לְמִינְהוּ וַתְרָא אֲלֹתְים כִּיי

תאמר אליים תוצא האירן צמים טול לכילף ביקוח (קמים (קמור ארוך לפינה קרייבן: עשם אליום אחרינות האירן למלה ואחד הבסכת למילה (את בל רכים מאופת למינה בקרא אליום ביישוב: נאמר אליים נאמר אנים בעלקש בקרון בעל הרכים ברסם של הצארון בבקלה אליים: האירן בעל הרכים ברסם של הצארון בכלה אלינים! אחר הארם בעללי









The beauty of all human maturity is built upon the degree of every human suffering.

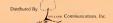
We, the monuments of God's grace, are polished through the means of Christian suffering!

> With Love, Christine

Side One: Doves And Butterflies • Yesterday He Went Away • My Father • Wait On Me • Day By Day / It Will Be Worth It All / Finally Home

Side Two: Woman's Prayer • My Gift • My Heart's Well • Carry Me • Jesus Will Reign • Protected By The Blood

Lyrics Enclo





The old gray farmer planned out he betcher door The time to me a hitselfy sugarped in quite a show The source hald him region as he suited to get away The strapple pour values and the man hopen to wroph There he would from the hotterthy and he has the every All a looks in his load to prolly and receive And freed the way helically who quality fell and send The amend have to fight for alweight to stand the stane To devote prove and serve so be would one at left a great too Sad so the mad for us to great some time in soffenay , are

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You. It way in the same But the I sed before Saybeard Dand Hurterger Drum It Cuttr Sin Oarnal Property Sin Hull Convents

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the del I have do had be you Berease you just don't see The western and the plane I have record from streetly I law det , had been it to the Had on the shee you find yourself all some

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When you find presently all wormed Next on Me when you don't understand Next on Me when t he is next a heavy Ener I held time in My hards Had on the stee we lad would all source

Ener Flold love in My hards

Rusboard David Humanger Strome Mark Hammond Curac Son Com Processors Early Morris. Copyright 1981 to DNS Jack All John Sonswell Son Research Son Sonswell Son Research Son Sonswell Son Research Sonswell Son Research Sons A Day By Day By Lina Sandell Berg / Chicar Abrilds

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Frank he world at all Her on one June Lile's truly will sum is small Men in see Elect De chans of the in few At were not use

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lar Worth II AR: Engaging Hall and Plat languages (Ascap)
Rome: Copyright 1911 to Tanguages (Nazay)
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#### SIDE TWO † Woman's Prayer

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Suk noused all along Explaint Dand Horizoge Down, Earny Malore Cote: Jon Daniel Processor Level teams.
Dan List Copyright Hill be Suggested by permanen.
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#### My Cift

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There is a wall down days caused no Fi has felt for many years For his season for you to me it Leave it's filled with president laws For see, my parts had hept it conseed

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Bayloand Danid Humanger
Coolingfor 1982 by CAM for Interest
All right representated by Permissi & Carry Me

My family has some with words to would Sid fried him has calley on the telephon To you of the wall meaning words they so all grown From I help his feel that I'm standing about Lord I to him you talong I mad to contain I feel so aloss though my faces offer souls He cody your loss that can carry the hart May I seek "You to hold me for a few secretal miles"

86m Berry me, very me West For very no no In is weed and fragels to well on my own It seed in "Issu lose let rose more I see stand

To govern hands "Vin and follow "Vin him Rosel Elma

personal world from Christian

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For head you My dell Fill very you was When you is too weed and fragels to well on you was Come and in My love tell ones were you can shad To greeze havie Me and follow Me home That title Miller

There are some who ing to take away one loss On loss for Sund life and one fail in June There But they will seem was For lon all same da

Sed would see in all to all June To lea foress in the happin Sed June mill rage June will regar To the final bear most conspices will hide They will hid in face of judgment his all God's people will be seemed Let in sell me in play

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Protected By The Blood Les down find your wal

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You is producted by the Book of Should man Lond Row Ston To let the angels way man more

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# LET FREEDOM RING





# A Bicentennial Musical by Harry Bollback

Arrangements by Christine Wyrtzen

# LET FREEDOM RUIG

# A Bicentennial Musical by Harry Bollback Arrangements by Christine Wyrtzen

The 100-voice Collegians and three of the soloists in this musical restudents at the Work of Life Bible Institute in Potterwille Very York. Students who are musically inclined are encouraged to pursue the gifts which the Lord has given them. This musical is one of musical proportionative throughout the school year for these students to use their tather.

The soloists are Tim Kaufman (I Believe in America, Cindy's Song, I Remember the Day), Craig Blair (Christmastime, Son, You're My Boy), Claudia Roach (There's Something About a Family, In These Dark Days), and Christine Wyttzen (Yesterday He Went Away).



SIDE ONE				
1.	I'M A PROUD AMERICAN	1:50		
2.	I BELIEVE IN AMERICA	3:45		
3.	CINDY'S SONG	1:51		
4.	THERE'S SOMETHING ABOUT A FAMILY	4:00		
5.	CHRISTMASTIME	3:08		
6.	IN THESE DARK DAYS	2:32		
SIDE TWO				
1.	SON, YOU'RE MY BOY	2:20		
2.	I BÉLIEVE IN AMERICA	3:13		
3.	I REMEMBER THE DAY	1:50		
4.	YESTERDAY HE WENT AWAY	4:05		
5.	LET NOT YOUR HEART BE TROUBLED	2:48		
6.	I KNOW HE LIVES	2:15		

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We thank the Lord that we live in a nation whose founding fathers had the God-given foresight and wisdom to lay the foundation of our freedom. America's spiritual heritage should be a part of our nation's 200th Anniversary.

This Bicentennial musical, LET FREEDOM RING, is intended to honor our God and identify with our country's greatest single purpose, to remain a free people.





### Musiche di TIZIANO POPOLI e MARCO DALPANE

Musiche composte ed eseguite per lo spetto-colo "Scorie", prod Koine, Novi di Modena, Italy, 1985.

Registrazione e missaggio effettuato presso: "Baule dei Suoni", Bologna, 1985 da Tizio-no Popoli e Marco Dalpane Tecnico del suono Franco Visioli Progetto grafico e foto di retrocopertina Massimo Trenti

Patch programming DX7 Yamaha e Roland 909 Rithm Composer T. Popoli

Produttore esecutivo Roberto Scaglioni Un grazie particolare a Franco Visioli e Pao-lo Bettazzi per il loro contributo e a Lifosoft per il software fornito.



#### LATO A

1) Moving objects slow dance (T. Popoli) 8'55" 2) Arabian dream (M. Dalpane) 6'15" 3) The Tower (T. Popoli) 8'55"

#### LATO B

4) The Screenfold (M. Dalpane) 11'58" 5) Scorie (T. Popoli) 10'20"





Tommy Flanagan Red Mitchell Elvin Jones drums

SIDE I DJANGO 6:01 by John Lewis MINOR PERHAPS 6:38 by Tommy Flanagan TOO LATE NOW 9:32 by Burton Lane

SIDE II

I LOVE YOU by Cole Porter 6:59

RACHEL'S RONDO by Tommy Flanagan

THINGS AIN'T WHAT THEY USED TO BE 6:22 by Duke Ellington

Photography: Giuseppe Pina (front)

Produced by Horst Weber and Matthias Winckelmann Recorded by Jim McCurdy, assisted by Todd Anderson Mixed by Carlos Albrecht/Tonstudio Bauer Photography by Vincent Hum (back) Cover design by Elisabeth Winckelmann Location; Sound ideas, New York City Date: February 4, 1980

Also recommended: IC 3009 Eclypso (Tommy Flanagan Trio) IC 3029 Ballads & Blues (Tommy Flanagan Duo)

- IC 1071 Plays The Music of Harold Arien (Solo Plano) IC 1084 Trinity (with Ron Carter and Roy Haynes) IC 3035 Free Will (with Bennie Wallace)



5:59



# LOS IRACUNDOS Stereo effect reprocessed from monophonic

#### LADO 1

- 1. VA CAYENDO UNA LAGRIMA
- 2. LA DISTANCIA ES COMO EL VIENTO (La Lontananza) 3. SOY UN MAMARRACHO
- 4. DANZA DE LOS SABLES 5. EL TRISTE
- 6. A LA AVENTURA

- 1. AY! QUE COSAS QUE TIENE LA VIDA 2. YO TE ESPERO, YO TE QUIERO
- 3. IN THE SUMMERTIME (En el Verano)
  4. ADIOS LINDA CANDY (Adieu jolie Candy) 5. CANCION A MAGDALENA

TANGED IN BY RCA Corporation • © 1971, RCA Records, New York, N.Y. • Printed in U.S.A.



# GUERRA EN CONTRA DE LOS HOMBRES



# GUERRA CONTRA LOS HOMBRES

**FEATURING** 

# ROSAURA SOTO

LADO I

EN NOMBRE DEL SEÑOR

Bolero - D. R.

NO ME DEJES Vals - D. R.

TERMINEMOS DE UNA VEZ

Ranchera - D. R.

YO SOY LA CULPABLE

Vals - D. R.

SIN MOTIVO

Bolero - Gabriel Ruiz



NADO II ILUSION PERDIDA

Vals Peruano - D. R.

SIN QUERER

Bolero - D. R.

ASI ME PAGAS
Son Batanga - D. R.

ARRANCAME LA VIDA

Bolero - Agustin Lara

MAÑANA DE INVIERNO

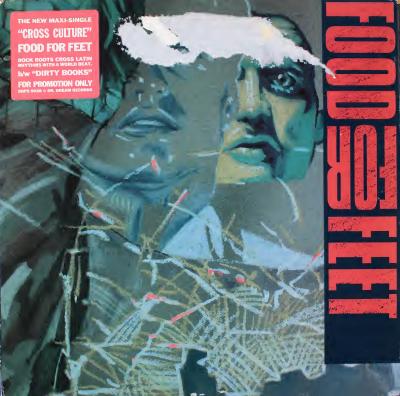
Bolero - Pepe Requesens

2

TODO LO DEMAS QUE USTED DESEA SABER LO ENCONTRARA EN EL CONTENIDO DE ESTE DISCO, Y EN LA MARAVILLOSA ACTUACION DE NUESTROS ARTISTAS.

E. M.







THE NEW MAXI-SINGLE
"CROSS CULTURE"
FOOD FOR FEET

hour roots cross carriers

b/w "DIRTY BOOKS"

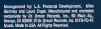
FOR PROMOTION ONLY

DDES 9028 o DR. DREAM RECORDS



Produced by Food For Feet.

Recorded, mixed, and co-produced by Cisco De Luna.



A STATE OF THE STA











AL HIRT Live at CARNEGIE HALL Arranged and Conducted by Gerald Wilson\* Produced by Jim Foglesong

Mono LPM-3416 Stereo LSP-3416



# AMERICA'S GRÉAT TRUMPET SHOWMAN AT

New York City's Carnegic Hall, in its ninety-four-year history, has played host to many of the world's most famous and gifted performers. It has become the traditional home of the most respected musical artistry in the world. And so, the thrill is great for a performer making his initial appearance at Carnegie Hall. Such a thrill came to Al Hirt in a pair of Carnegie Hall concerts, April 22nd and April 24th, 1965.

With trumpet, heard and twinkling eye, Al Hirt, the popular virtuoso, came to Carnegie Hall and delighted a highly discriminating musical audience reducing all critical reservations in a sea of applause, brayos, shouts and expressions of enthusiasm. Al's triumph is recorded here in At. HIRT LIVE AT CAR-NEGIE HALL.

Occupying centre stage with Al for a portion of his Carnegie Hall gig, a big band-and we do mean big!-of topflight instrumental sidemen. Conducted by Gerald Wilson, the well-known West Coast arranger personally selected by Al for the Carnegie Hall programme, the band rocks behind the Hirt trumpet on standards Bye Bye Blues and Gypsy in My Soul.

The "live" excitement of Al Hirt's Carnegic Hall concert comes home to you when Al steps mikeward to convey his own personal thrill at playing in the famed hall and introduces Gerald Wilson to the packed house. Then, another rouser, Walk Right In.

A Gerald Wilson original, Limelight, is a beautiful melody for the more romantic Hirt trumpet. Other Al Hirt performances with the big band included in this set are Love for Sale. When I'm Feelin' Kinda Blue, Going to Chicago Blues, Tennessee Waltz, and the great swinger Kansas City.

One of the most outstanding, popular, and musically respected

small combos in America is the Al Hirt Sextet. On hand with "the boss" to play a lot of tunes they helped to make famous, the talented members of the Hirt Sextet "broke it up" at Carnegie Hall just as they have in Al Hirt's own club on Bourbon Street in New Orleans. The boys, as all true initiates know, are: Pee Wee Spitelera, clarinet; Fred Crane, piano; Jay Cave, bass fiddle; James Zitano, drums; Brother Gerald Hirt, trombone and, of course, Al's on trumpet. Just listen to these eats go, go, go on Down by the Riverside. Still another Sextet smash is Al's own arrangement of Carnival of Venice.

And, topping off the concert and this album, is the Hirt Sextet's rendition of Al's most popular RCA record-the fabulous

America's great trumpet showman Al Hirt proved his mettle at the home of the greatest, Carnegie Hall, As the enthusiasm of the sellout crowd attests, Al's not only an outstanding musician, he's one wonderful guy!

@ Radio Corporation of America

OTHER RCA RECORDINGS BY AL HIRT AVAILABLE FROM YOUR FAVOURITE RECORD STORE

> THE BEST OF AL HIRT Mono LPM-3309 . Stereo LSP-3309

HONEY IN THE HORN Mano LPM-2733 . Stereo LSP-2733 "POPS" GOES THE TRUMPET

Mono LM-2729 . Storeo LSC-2729 THAT HONEY HORN SOUND Mano LPM 3337 . Stereo LSP 3337

#### SIDE 1

Bye Bye Blues\* Gypsy in My Soul® Opening Speech Walk Right In\* Limelight\* Down by the Riverside Love for Sale\*

Up Above My Head

SIDE 2

When I'm Feelin' Kinda Blue\*

Going to Chicago Blues\* Carnival of Venice Tennessee Waltz\*

Kansas City\* Java (1:48)

Recorded at Carnegie Hall, New York City, Recording Engineer: Ed Begley.

#### This is DYNAGROO

CHARACTERISTICS:

- Brilliance and charity—the original sound in startling definition Realistic presence - sound pro-lected in "photographic" perspec-
- Full-bodied tone—even when you taken ut low level
   Surface noise virtually eliminated:
- Inner-groupe dissortion strendly eliminated:

To solve these old and obsinitate problems in the recording, health ingestions obstitution of Designation of Designation of the Institute. Designation of the Institute of the The final test of any record is in the listening—compare the sound of Dynagroone recordings?



# Lawanda Lindsey's Greatest Hits

	2:56
Bab Yarbraugh/Sue-Mirl Music/ASCAP	
	2:07
Liz Andersan/Fred Rase Music/BMI	
	2:10
Gale Garnett/Lupercalia Music Pub. Ca./ASCAP	
"THAT'S A NO NO"	1:57

"THAT'S A NO NO" Ben Peters/Shelby Singleton M.		1:5
"ILL JUST TAKE YOUR WOR Teresa Stamps/Sue-Mirl Music		. 2:00
Side 2		
"PARTLY BILL"  Vance Bulla-Steve Allen/Suc-M	irl Music/ASCAI	2:47
"WAVE BYE, BYE TO THE M/ Lindsey-Gibson/Fred Rose Musi	AN" ic/BMI	. 2:19
"WHAT KIND OF WOMAN". Ben Peters/Shelby Singleton Mu	sic/BMI	2:06
"NO MATTER HOW YOU DO Jimmy Hinson/Sue-Mirl Music/.	ME" ASCAP	2:46
"MAKING WAVES" LaWanda Lindsey/Fred Rose M	hisic/RMI	2:02







CHS 1035



CHS 1047



PRODUCED BY CLIFF WILLIAMSON & SLIM WILLIAMSON PHOTO'S AND ALBUM DESIGN BY DAN QUEST AND ASSOCIATES









# "Los Grandes Exitos de Dominica"

y su Conjunto





#### CARA A

#### 1-LOS ALGODONES Merengue

(Miguelito Pérez) 2-QUISQUELLA HERMOSA Merengue

(Raúl R. Rosado) 3-SALVE CON PACHANGA Merengue

(D.R.) 4-SOY DE ALLI Cumbia

(Raúl R. Rosado) 5-PALABRAS DE MADRE - Bolero-Ranchera (César Castro)

6-LAS TRES ANTILLAS Merengue

(Francisco Roa)

#### CARA B

(Oli Olivere)

#### 1-CHOFERITO Y PASAJERO

Guaracha

2-TIRALE BAJITO Merengue (D.R.)

3-POR CULPA DE UNA MENTIRA - Bomba (Raul R. Rosado)

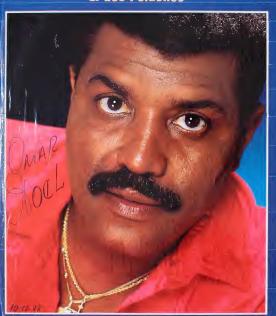
4-JUGANDO CON EL AMOR - Bol.-Ranchera (Mani Ortiz)

5-VOLANDO MIS BESOS Bol.-Ranchera (D.R.)

6-ASI BAILO YO Merengue (Miguelito Pérez)



# Luis duran & Los Peluches



1- PARA QUE TE DE VERGUENZA

PARA QUE TE DE VERGUENZ 2- O EL O YO 3- NI QUE NO , NI QUE SI 4- ANA ISA ES

B

1- EL RIPIO DE PESO
2- EL PRESTAMISTA
3- EL FRIERO (César Durán)
4- LA MUJE R ES COMO EL CUERV
(César Durán)

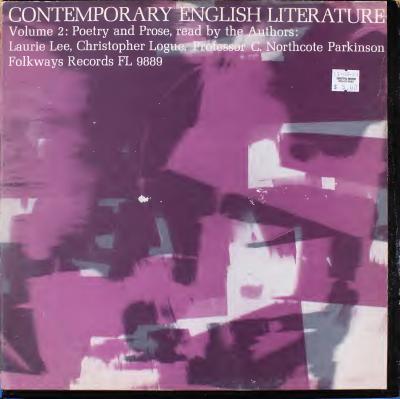
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CONTEMPORARY ENGLISH LITERATURE Folkways Records FL 9889

# CONTEMPORARY ENGLISH LITERATURE

Vol. 2: POETRY & PROSE

Side 1. Bands 1 - 5

## LAURIE LEE

HOME FROM ABROAD.

APRIL RISE.

TOWN OWL. The cry of their own owl is well-known to wakeful residents of Chelsea. The poem was written at a time when there were more interiors of bomb-shattered houses to be seen than there are now. BOY IN ICE.

MAN ON THE OTHER SIDE. A poem written specially for this record.

Laurie Lee was born at Stroud in the Cotswolds during the

first world war. He came to London when he was twenty and worked as a builder's labourer. Later he spent a year in

Spain, playing the violin in streets and cafes. He was a member of the Internation. I Brigade in the Spanish Civil



Cider With Rosie

Side 1, Bands 6 - 10

## CHRISTOPHER LOGUE

GREAT MEN IN THE MORNING. A poem written specially for this record.

AN IRISHMAN TO HIS RAT. SONNET.

ONE FOR Miss BLIGH.

THE SONG OF THE IMPERIAL CARRION. This story of how the vultures came to the Crimea is told in Cecil Woodham-Smith's The Reason Why.

Christopher Logue was born at Portsmouth in 1926, and has lived much of his life in Paris.

POETRY: Want and Quadrant (Paris, 1953); Devil, Maggot and Son (Am-Testament (Rome, 1955); Seven Sonnets

THEATRE: Jazzetry (1959); Trial of CobandLeach(1959); Songs for The Litswhite Boys (1960), all produced at the Royal Court Theatre. Other Poets Reading discs in this series. No. 1, Edith Sitwell and C. Dav Lewis | jep 00C1) No. 11, Robert Graves and Eliza-beth Jennings (jep 00C2)



The recordings were directed by V. C. CLINTON-BADDELEY

# C.NORTHCOTE PARKINSON

## DISCOVERER OF PARKINSON'S LAW



Professor Cyril Northcote Parkinson was born in 1909 renormal transcent extrains on was born in 1996. Emmanuel College, Cambridge, and King's College, London. He has been a Fellow of Emmanuel College, on the teaching said of Blundell's School, and the Royal Naval College, and the Royal Royal College, and the Lastern Sear, in the University of Illinois. His books include a biography of Admiral Lord Exmouth; Trade in the Eastern Sear, the University of Illinois. His books include a biography of Admiral Lord Exmouth; Trade in the Eastern Sear, 1979-1812; Almay a Faullet (the war history of the Royal Fusiliers): a history of Malaya, and seven that the College of the Search Sear, 1979-1812; Almaya Faullet (the War history of the Royal Fusiliers): a history of Malaya, and seven that the control of Progress, published in 1958—a work which has had a deep effect upon contemporary business; life. Since the publication of that famous work the Professor has continued in valuable researches, with the important result some new findings, delivered by Professor Parkinson himself at Barnard Castle, and educated at St. Peter's School, York, himself—

In the demonstrations which illustrate his lecture, Professor Parkinson has been assisted by Mr. Carleton Hobbs, Mr. John Glen, Mr. Wallace Southam, Mr. William Lemmon, and Mr. Mark Goullet.

## Additional Jupiter Recordings from Folkways Records

FL9886 ANTHOLOGY OF 20TH CENTURY ENGLISH POETRY; 35 contemporary English poems by Thomas Hardy, English poems by Thomas mardy, Robert Bridges, A. E. Housman, W. B. Yeats, Rudyard Kipling, W. H. Davies, Walter de la Mare, John Masefield, Edward Thomas, D. H. Lawrence, James Elroy Flecker, Andrew Young, Siegfried Sassoon, Edwin Mair, Edith Sit-well; read by Jill Balcon, V. C. Clinton-Baddeley, John Glen, Christopher Hassall, Carleton Hobbs, C. Day Lewis, Stephen Murray and Edith Situell reading her own poetry. Issued by special arrangement with Jupiter Recordings Ltd. (England). 1-12" 33-1/3 rpm longplay record....

FLOSS7 ANTHOLOGY OF . Oth CENTURY ENG-LISH POETRY, part II; readings from the works of T. S. Eliot, W. J. Turner, Richard Church, Wilfred Owen, Robert Graves, Edmund Blunden, C. Day Lewis, John Betjeman, W. H. Auden, Vernon Watkins, Louis MacNeice, Stephen Spender, W. R. Rodgers, Roy Puller, George Barker, Dylan Thomas, Lawrence Durrell, Henry Reed, Laurie Lee, Sidney Keyes; read by Jill Balcon, Pauline Letts, V. C. Clinton Baddeley, John Glen, Christopher Hassall, Carleton Hobbs, and, reading their own poetry, Richard Church, C. Day Lewis, John Betjeman, Vernon Watkins, W. R. Rodgers,

Roy Puller, Henry Reed and Laurie Lee. (Released by special arrangement with Jupiter Records, Ltd., London, England) 1-12" 33-1/3 rpm longplay record..\$5.95

FLOSGI ANTHOLOGY OF ENGLISH VERSE, Vol. 1; poetry of Thomas Love Pearock. John Clare, John Masefield, Lord Tennyson, Walter de la Mare, James Stephens, William Wordsworth, W. S. Gilbert, William Blake, John Keats, Edward Lear, Rudyard Kipling, Ralph Hodgson, Thomas Hardy, W. B. Balcon, V. C. Clinton-Baddeley, John Glen, Christopher Hassall, Harry Hutchinson and C. Day Levis. (Issued by special arrangement with Jupiter Records Ltd., Lond n). 1-12" 33 1/3 rpm lon play....\$5.95

FL9892 ANTHOLOGY OF ENGLISH VERSE. Vol 2; poetry of W H. Auden, Lewis Carroll, Robert Herrick, William Wordsworth, Sir Walter Scott, Walter de la Mare. Lord Tennyson, Percy Bysshe Shelle/, Robert Browning, Hilaire Belloc, Edmund Blunden, Robert Graves, John Fletcher; read by Lally Bowers, Pauline Letts, V C. Clinton Baddele, Carleton Hobbs, Michael Hordern, John Laurie, C.Day Lewis. (Issued by special arrange-ment with Jupiter Records, Ltd., London.) 1-12" 33-1/3 rpm lon.play... ..\$5.95

PL9893 CHRISTIAN POETRY AND PROSE eelected and read in English by ALEC GUINERSS: Revelatione of Divine Love (Julian of Norwich), How Many Heavene (Edith Sitwell), Journey of the Magi (T. S. Eliot), Not Only Death (Hilaire Belloe), Chrietmas (John Betjeman), The Night (Henry Vaughan), Parables (Christopher Smart), Linee from the Gospel According to Thomae, Letter to St. Jeanne Frances de Chantal (St. Francoie de Salee), To St. Teresa (Richard Craehaw), I Sing of a Maiden, Cherry Tree Carol, The Apocrypha (Chapter IV). Released by epecial arrangement with Jupiter Recorde Ltd., London. 1-12" 33-1/3 rpm longplay record ....

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# Tommy Tucker AND HIS ORCHESTRA MY MAN



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YOU WANNA KEEP YOUR BABY
ROSE OF THE RIO GRANDE
THAT OLD SWEETHEART OF MINE
ON THE SUNNYSIDE OF THE STREET
NO, NO, NO
MOON OVER MIAMI
IT'S ALL OVER NOW
I'M LAUGHING ON THE OUTSIDE
LAST NIGHT I SAID A PRAYER

VOCALS BY: Don Brown / Madeline Russell / Two Timers



# SONGS FOR TODAY

DIVISION OF YOUTH ACTIVITY
THE AMERICAN LUTHERAN CHURCH
422 SOUTH FIFTH STREET
MINNEAPOLIS MINNESOTA

LUTHERAN RECORDS TRF-6916

#### SONGS FOR TODAY

For centuries the Church has reached into the area of secular folk song and idiom to describe the faith in musical terms. The songs of this record represent an effort to utilize contemporary folk song to sing the Bible and its message into the life of the young. But the old may also find themselves also singing the melodiest.

There is a certain dryness in the lives of Christians of limited music abilities—w vacuum that needs dilling. The music of this record represents an attempt to create songs for the daily life, not Sunday morning worship. They are songs to be sung inwarely behind steering wheels on the way to work, or while waiting down the halis at school, or even munity life out-of-doors may also provide actings for this informal but devotional music.

A song book, Songs for Today, with many mere songs in a similar idion is available in quantity from the Youth Department of The American Lutheran Church, 322 South 5th Street, Minneapolis 13, Minneators, The book presents a rationale for this type of singing and an understanding of its objectives. The levt is arranged for informal surgious which concerns itself with music in the life of the

This "sampler" suggests possibilities in relating a narrative of Scripture to the direct, honest manner of a folk song. There is a striking similarity between the two with reference to the simplicity and lack of affectation in both. "Jonah," "Let My People Go" and "Way, Haul Away, Joe" represent this kind of approach."

The last mentioned ballad is an attempt to imagine Simon Peter telling the "storm incident" of the Lake of Galilee on a boat going to Rome, while sailors of the ship are working on the sail. The sea chantey, of course, is of a much later orisin.

Two different approaches to the singing of pasims are represented by Pasin 72 on the one hand and Pasims 1 and 163 on the other. Since pasims are so little known in the lives of the control of the cont

"The Magnificat" and the "Offertory" represent two different approaches to two texts of the services in our hymnal. The latter is a portion of a simple adaptation of Negro spiritual forms to the chief texts of the common service. Other settings of the liturgy, for use and discussion, may be found in the aforementioned book.

John Ylvisaker has arranged the stirring adaptations of Psalm 1 and Psalm 163. Ewald Bash has adapted or written the other music and texts, save for "The Ballad of Holy History."

John Schultz, writer of "The Ballad" says of it: "This ballad is meant to convey the profound in a folk way. But it says something too about an approach to an understanding of the Bible. I believe there are two themes from the whole

of Scripture that are essential if a study of any one part is to have fullness of power. The first is that the Bible is a history of the mighty acts of Got; the second, that of the record about the dramatic rhythm of rebellion and return by his people. The ballad portions should sound like an obose and the songs of sin like a trombone."

#### FOR SINGING

This record is meant to lead groups, to teach them how to sing the songs for today. In no instance is it meant to entertain. Perhaps we can hereby learn how to communicate the gospel in a Twentieth Century mode. Axiomatic to this approach is the notion that music is primarily a vehicle for communication. And when it communicates, it inspires. Not

In no instance does the accompaniment obtende and very litch harrows is attempted. The emphasis is on a strong, write melody line. Once the group has learned the song, write melody line. Once the group has learned the song, continue, the control of the song the song the conlide of the church. But the harmonization should never obscure the melody and all instrumental accomposiment abould suck to keep singers free in their expression. In fact, or one of the church was a name of the control of the song the song the song the song the song the country of the song the song

Occasionally the melody may seem high for a group of singers. At this point, the group should seek to pitch the key at a point of its own choosing. The book, Songs for Today, for instance, has put all of the songs in the lowest possible key.

In a way, it may be said that Smap for Today intends to build bridge for the yaugu into the music of the Twentieth Century. No suggestion is made that these songs will last forever, unless God to will it. They are for today. They make no pretence at greatness, but seek rather to point toward the necessity for the charet to seek contemporary expression. They are summons to contemporary Christian componers to write music for the new time.

#### THE SINGERS AND ACCOMPANISTS

The great share of these songs are sum by groups out of the Dana Chole, Dana College, Bilir, Nebraska, Professor Paul Neve, the well-known director, has gained a notable reputation with his cheral organization. Trips to Europe on several occasions have highlighted its musical accomplishments. As in so many instances at Lutherra colleges, the choir has given listre to the school by reaching deep into the rich musical tradition in Luthernaism.

The singing of these songs represent a contrast to the classical tradition of the choir and gratitude is expressed by the Youth Department for the choir's willingness to experiment with such forms.

Accompanying the singers is Professor Roger Welch of Dana College. He is an authority on folk music, being chairman of the folk music committee of the Nebraska Folklore Society.

The singing of Psalms 1 and 103 represent recent developments of this musical expression by a group of singers from Luther Seminary, St. Paul, Minnesota. The singers are led by John Yivisaker. SIDE ONE

PSALM 1

Tune: "Poor Wayfaring Stranger"

PSALM 103 Tune: "Hold On"

CREATE IN ME Tune: "Lord I Want to be a Christian"

THE LORD'S PRAYER Tune: West Indies Melody

SIDE TWO

MAGNIFICAT (Song of Mary) Tune: Ewald Bash

WHEN JESUS CAME IN GALILEE Tune: "Lowlands"

A FISHERMAN'S SONG Tune: "Way, Haul Away, Joe"

A COWBOY BALLAD Words and Tune: Ewald Bash

LET MY PEOPLE GO Tune: "Drill. Ye Tarriers. Drill"

HYMN FOR THOSE IN CAPTIVITY Tune: Latvian Melody

WE SAIL A SHIP Tune: Sea Chantev

PSALM XXIII
Tune: Derived from "Christ ist Erstanden"

A BALLAD OF HOLY HISTORY Words and Tune: John Schultz





110.



# ACE WEEMS ETHE FAT MEAT BOYS



#### Side One

Rastus

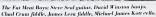
Nobody's Business Ryestraw Camp Chase Troubles Morning Blues/ Jimmy Sutton Joy Rag



Limehouse Blues Jaybird Sugar In The Gourd George Ainley's Tur

Side Two

George Ainley's Tune Knoxville Rag Red Hot Breakdown All Gone Now





Ace Weems and the Fat Meat Boys Rt. 1, Box 82D Natural Bridge, Va. 24578





Liner notes available upon request Produced by Dovid Winston Recorded by Doug Derschup Thoris to Torn Traley, Don Newhall and Odell McGuire Front cover by William McEltay Band abelo. Mary Winston

# MBNY IDANAY



I'll Sec You in the Rapture



#### Side 1

Come And See The Man At The Well Behold The Lamb What'cha Gonna Tell Him He Only Sees The Blood One Way Flight

#### Musicians Special Thanks

Sharon Fisher
Mike Deltz
Tom Horn
Woody Herr

Engineer — Peter Helffrich Cover Design — Joe Appalucci Photography — Sam Smith Artwork — Dick Blattenberger

#### Side 2

When The Sun Of My Life Goes Down Rise And Be Healed Start Listening For The Sound I'll See You In The Rapture Caught Up Together

> Bookings and additional albums available thru Mr. Terry Smith, 947 Oak Street, Allentown, Pa. Phone 215—435-5009

FERNANDO ALVAREZ AMAR VIVIR



## AMAR Y VIVIR

### FERNANDO ALVAREZ

Cara A

LA HIEDRA. Cancion de Saracino PRIMERA IIIIVIA Bolero ERES DIFERENTE, Bolero VIDA. Slow MI FALSO QUERER, Bolero NO TE IMPORTE SABER, Bolero

Cara R.

CUANDO NO ESTAS. Bolero ME CONTARON DE TI Bolero ME LO IMAGINO, Bolero AMAR Y VIVIR, Bolero DESPECHADA, Bolaro LA ULTIMA NOCHE, Solero

Una vez más presentamos a la voz siempre esperada de Fernando Alvarez en un nuevo disco de larga duración que al igual que los suyos anteriores sabemos alcanzará rotundo éxito . . . Fernando Alvarez, para su gran público es "la voz que le viene bien al bolero" u en este disco se reafirma en este sentido al interpretar con esa voz tan apropiada para el bolero números de los cuales hace una gran creación ... Entre estos resalta un bolero que ha sido a través del tiempo uno de esus números que llegan u se hacen clásicos al cantarse sientore como si su actualidad no hubiera pasado nunca. . . . Se trata del bolero de Consuelo Velázquez, Amar y Vivir, que hemos querido utilizarlo para nombre de este album pues si Amar y Vivir es un bolero clásico en "la voz que le viene bien al bolero" de Fernando es más bolero aún



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## LITTLE PEDRO

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PEDRO AND THE STREET SINGERS



#### LITTLE PEDRO \* PEDRO IN BRAZIL \* PEDRO AND THE STREET SINGERS

Musical Settings by MIGUEL SANDOVAL English Lyrics by LEO PARIS Singers: Pedro-DAVID PFEFFER; with DAVID ANDERSON, DENISE ALEXANDER, EARL ROGERS.

ASSERIN, ASSERAN Asserie, Asseran, All the children of San Juan, They cat cheese and they eat bread, But in Rique Bol in rouge.
Alfandague,
And in Roque
Alfandague,
Asserso,
They est sugar plants instead.

Amerin, Assersa, Los maderos de San Juan, Comen queso, comen pan...

TORO TOROGU Run around the corner, Hurry down the hill, Where's Mr. Bullfrog, Toro Torogal? (SPOKEN) Hello, Mrs. Bullfrog, is Mr. Bullfrog home today? Mrs. B.: No, be went out just a manute aw him in the garden, Adding up a bill, Stingy Mr. Bullirog, Toro Torogil

(SPOKEN) Mr. Gardener, is Mr. Bullfrog out there now? Gantener: No br left just a minute ago! Hurned to the greer, Happed across the ull, "Tas Mr. Ballfreg, Toro Torogili" (SPOKEN) Ms. Grocer, has Mr. Bullings, been here today?

Grocer: Certainly! But be left bere just a Bought a quart of ice cresm, Chocolate and varel, Cash, Mr. Buildron, Toro Torogili

(SPOKEN) Oh, here's the Policeman. Mr. Policeman, have you seen Mr. Bullfrog pass by here? Policeman: Bultfrog? Yes, went by in a huny, just a minute ago Hurried home to est it. as e builtrog will, All for Mr. Builtro Toro Torogill

(SPOKEN) Oh, bello, Mr. Doctor. Have you seen Mr. Bullfrog?

LEE SWEETLAND and SALLY SWEETLAND Doctor: Yes Siece. That Buildrog looked very pale to use! Hopping through a problic, Cought an away chill, Sick Mr. Bulling, Toro Torogali

(SPOKEN) Mes, Bullfrog, Mrs. Bullfrogl Serry to bother you again, but is Mr. Bullfrog bone? MRS. B.: He certainly is! Home for a long time! Chills and fever, chills and fever!

Now he's in the pastor, Lying and and still, Poor Mr. Bulling, Toro Torogal!

It will be a long road, Riding to the fast,

ARRE BURRITO Biding on a donkey, Riding to fair, Riding to tair.
Temerow, tomerow,
Temerow, Fil be there!
Are. . Burnto,
Hurry, hurry, hurry,
Hurry, hette denkey,
Buting to the faut!

A long road, a long road, A-Winding everywherel Arre . . . etc. Little bells are ringing Biding to the fair, A roughing, a jungling, A roughing everywhere Arre----etc.

ASI, ASI

Shors on your feet, How much longer can you wear them? Shore on your feet, Dring them to and Til repair them! With a tay, ail, soi, Who can thu perion be? Coat on your back, Oh it's very hadly wore, Sirl Coat on your back, I can mend it where it's ture, Sirl With a stitch, ad, ad, Who can this person be? Hat on my head, But it never holds together, Hat on your head, I can fix it with a feather. With a pin, an, an, Who can this person be?

MAN DIRECTOR

When the rorn is ready, JUAN PIRULEEO JUAN PRULERO, what shall we do? Find a stone and follow JUAN PRULERO, let il grand, and I'll grand, and you il grand teal When the better's ready, JUAN PRUISSO, JUAN PRUISSO, what shall we do? Tess it up and fallow JUAN PRUISSO, He'il pet, and I'll put and you'll put tee!

RIS-RAS The corporate is working. Screing his leader, I file to weight her working. Sowing he leader: He goes for weight her sow the go rac. He goes for weight her sow the go rac. Urell he's cut his lember. Then everyone step! The blacksmith is working.

I like to watch him working, Himmerryg his horseshoe: He goes clink, We go clerk, He goes chrik, We so clork, Urrill he's mode a horseshoe, Then everyone stop! The scissor grinder's warking, Grinding the scissors, I like to worth him working, Grinding his scissors: He goes bz.-z., We go white by,

He goes br.r.,
We go whice,
He goes br.r.,
He goes br.r.,
We go white,
Uettl he's ground the stissers.
Then everyone step! The mason is working.
Mixing his morter.
I like to work her working.
Mixing his plaster:

When the bread is ported, JUAN PRULERO, JUAN PRULERO, what shell we do? Light the fire and follow JUAN PRULERO, Ma'll bake, and I'll boke, and you'll bake tool. When the breed is ready, JUAN PIEULEEO, JUAN PIEULEEO, what shall we do? Take it out and fallow JUAN PIEULERO, He'll not tamales, and you'll not tool

He goes push, We go weesh, He goes push, We go woosh— Until he's mode his plaster. ON WHAT CAN IT BE? Oh decr. oh de

Oh what can it be?
My tweet Senseine,
Weil you walk with me?
We II walk to the please,
And when we sit down,
We II hear the bells regging CHORUS Ding, dang, ding, deng. doop.

They ring, they ring,
And what can it be?
My sweet senorito
Will you dance with my?
We'll dosce in the mostlight
And when the meen's down,
We Il have the dogs backing
All aver the town!

CHORUS Saw, waw, bow

MATTATERO, TERO LA

CHORUS Matteters, methoters. Mother. Ther's not for my daughter, My beautiful daughter, Mottotera, tero lail morrotero, tere le. Metrotero, mottotero mortotero, tere le: enterios; eed morning, my lady, ood morning, my lady, inflotero, tera lai Then she'll do my cooking, She'll do my cooking, Mottotero, tero (a) Mother-If the cooks your diener, You will grow thinner, Mottotero, tero (a) Good receiving to you, Sir, Morning to you, Sir, Muttaters, tero lo! I've come for your doughter, Your becatiful doughter, Mortotero tero lei

Then she'll be my lady, A very great lady, Mattotera, sero lai Mother: If that's what you'll make her, Then hurry and take her, Mottatero, tern lail

CHORIUS: Mottorero, molitorero, Mottorero, tero Iol Mottorero, matronero, Musterero, tero Iol

STREET Ξ

SINGE

AND DRO ᆵ

There's a boat from Bahis, Bahis . . . In my silver gown to the sea.
With a golden comb to the sea,
I will still go down to the sea,
I the best comes home from
the sea.

There's a boat from Bahia. There's a boat from Bahia . . . Bahia . . . And the waves are high on the sea, And the boat is toused on the sea, And the seagulis cry on the sea, Por a boat that's lost on the sea... And the bost goes over the sea.
And the wind blows over the sea.
And the bost goes over the sea.
And the wind blows over the sea.

BAHIA

ABAMBALELE-BAMBALU

When the railroad tracks are drumming. Thro I know the train is coming. With a bambalele-bambu-bambale!

(CHORUS): Bembele-shamba-u-shambale-aban-beu Abambalele-bambalele-bambalu'

(CHORUS): Bembale-abamba-u-abambale-abambau Abambalele bambalala bambala

When I hear the whiatle blowing Then I know the train is going With a bambalele bambu bambale!

All the way through Persambuco Hear the train go chucko-chuko-With a bambalele bambu bambale!

coambuce to Bahra Percambuco to Bahra From the mountains to the sea. With a bambalele-bambu-bambale!

There's a boat from Bahia,

And the boat goes over the sea, And the wind blows over the sea, And the boat goes over the sea, And the wind blows over the sea.

DRO

COME WITH ME Come, come with me, We'll march along the street, Together, together, With everyone we meet! We'll sing a soog. And if they like it then, Together, together, They'll sing it back again!

Cucatus: When gurass are structuring and famborites beat,
Then it's time for everyone to come into the staset.
Find a anatch of melody and fit it with a rhyme,
And aing along and dance along in Carloon ture!

HERE'S A RIDDLE

Oh, have's a riddle! Will you tell me the answer? New do! And if you answer, Here's another new riddle for you! What's the difference between my hat And the ising's heavy cown of gold? The king gets a bradache lo his hat, But stine keeps out the cold! Oh, here's a riddle, see. What's the difference between my purse. And your own silken purse so fine You must take a copper printy from your purse, And put a penny in mine! Oh. here's a riddle, etc What's the difference between a denkey, And a man who sogs too long? The donkey is been braying. But a man has to learn this song!

say, do you know way I must go?

ROUND AND ROUND Forever around Til treasure is found! Then 'found end 'round Uasil it's found Around I go With you! The way I must gor Oh say, do you know The way I must go? Forever around Tel treasure is found

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Comment of the

YOUNG PEOPLE'S RECORDS -- CHILDREN'S RECORD GUILD, 100 SIXTH AVE., NEW YORK 13, N. Y.

CHILDREN'S RECORD GUILD APPROVED BY BOARDS OF EDUCA-TION AND IN DAILY USE IN THOUSANDS OF SCHOOLS IN ALL 50 STATES AND CANADA

YOUNG PEOPLE'S RECORDS-

What Parents Should Know About This Record

66T STILE PEDBO" introduces children to a series of authentic Latin-American folk songs that are fun to play to and to sing along with. The first group includes game-songs and work-songs -songs about the burrito (donkey), toro (bull), zapatero (shoemaker), sastre (tailor), and sombrero (hatmaker).

"Pedro in Brazil" takes your child to a
Carioca festival in spring, where people come
from far and wide. They sing as they come, the customs of people from other lands.
"Little Pedro and the Street Singers"
offers more Latin-American folk and game-

songs-songs about making tortillus, about the blacksmith, shoemaker, scissor grinder and cement mixer...about the mariaches (street singers) and a wonderful circle game song, Mattatero-Tero-La.

The churm of the melodies and the vitality

of the re . thms make the songs on this record tion. At the same time these songs of foreign

> \_\_\_\_ A Note About the Concert Selections ...

DURING THERE EARLY YEARS, the music that makes them want to move. Your child will enjoy music more when he can feel it in his museles and it becomes a part of him. If you offer him n song about a train, the words, melody and rhythm should help him by the

To accomplish these results, all music for assures understanding and interest, concert music can become an important part of your

The instrumental pieces in the Young People's Records—Children's Record Guild series were chosen because they offer a wide series were chosen because they offer a wide variety of nielody, rhythm, sound and color at a level the child can experience and edgo, the color of the color of the color of the hum along with the music; others will respond with physical movements, such as dancing and marchine. The primary sins is to stimulate the child's imagination with different kinds of music—narches, rondos, dances, variations, etc. In addition, the selec tions will help children become familiar with the sounds of orchestral instruments, and with the "color" that harmony and counter-

with the "color" that harmony and counter-point bring to n melody.

When your child listen to these master-When your child listen to these master-for fine master. The works of Tchnikovsky, Beethoven, Mozart, Haydn, Wagner und other great composers will become a normal part of his everyday life. And instead of the confusion and distate that youngsters often feel when they first hear classical music, he will discover un appreciation and under-standing of its enduring pleasures that he will carry into adulthood.

Gentlerson: She'll week my clothing. Lounder my clothing. Hortotero, tero lel



331/3 RPM LONG PLAYING HIGH FIDELITY PERMADISC

RHYTHMIC ACTIVITY and

MUSICAL FAIRY TALES

Plus
DeFALLA:
Ritual Fire
Dance — and
Dance of

Terror SAINT-SAENS: Danse Macabre

UNG PEOPLE'S RECOR





### THE GOLDEN GOOSE Music by BERNARD WAGENAAR Told by NORMAN ROSE

#### HOT CROSS BUNS

#### WHERE DO SONGS BEGIN

Script by BEATRICE LANDECK Music composed by children

WHERE DO SONGS BEGIN

"THE STUMPY LITTLE TUG BOAT"

Oh the stumpy little tug hoat Works in the river Pulling barges up and down Up and down Nosing stramers out to sea Out to sea

#### "I WOULD LIKE TO BE A STEAMER"

I would like to be a steamer And sail across the sea So I could see other boats That pass by me I would like to be a steamer To cross the ocean wide I would like to carry people For such a pleasant ride

Toot, toot, toot, I am shiny and new For sailing the occun, I am better than you Toot, toot, I puff my black smoke All over the river, I puff and I blaw Toot, toot, toot, I blow my fog horn When fog is on the occan I send my alarm

"BELL BUOYS ARE SWAYING"

are swaying See how the light shines above Watch out, watch out, For rocks and for broken boats THE GOLDEN GOOSE

THE CHILDREN'S RECORD GUILD is proad to present this musical adaptation of the famous Grimm's fairy tale as an important piece of contemporary American music, Based on a story that is well-auited to the age group, the music of The GOLDEN GOOSE is composed specifically for young children.

This record serves the child as an excillent introduction to melody and orchestral color the sounds of the different instruments). For each character in the simple story has his own melody—and each melody when introduced is played on a different and appropriate instrument. The Dumning theme is perferred on the claritor, the gross theme is a musical effect produced by percussion and clarinot in its devest register, the humar played specific produced by percussion and clarinot in its devest register, the humar played specific produced by the humar played, the order by the humar played and periods, and the engineers but the down by the humar played and periods, and the

Not only is each melody played alcne—but as each of the characters is introduced, his theme is added to the music previously heard until, at the end, all the themes are combined in counterpoint to produce the humorous climax of the story.

Berrard Wegenari is an outstanding American composer. He is a member of the faculty of the Judicel's close of Wusin and the recipient of many important musical awards. He has written four symphonies—and his exchestral works have been performed by most of the bedding corbestrals in his country and abroad, including the New York Phillamonic under leading corbestrals in his country and abroad, including the New York Phillamonic under Barksroll, Mengelberg and Toscanini; the Boston Symphony Orchestra—Charles Morneth, Conductors and The Philladelphia Symphony Orchestra—Educated manyle, Gonductors.

Thus, while avoiding the dry teaching approach, the child learns about melodies and how they can be combined. He learns these facts through enjoyable listening—and we strongly urge parents to avoid any use of this record which makes the facts more important than the eniowment of the music.

HOT CROSS BUNS

#### "HOT CROSS BUNS"

Hnt cross buns, hot cross huos
One a penny, two a penny
Hot cross buns
If you have oo daughters
Give them to your sons
And if you have none of these little elves
Then you may ear them all yourself

YOUNG PEOPLE'S RECORDS-CHILDREN'S RECORD GUILD APPROVED BY BOARDS OF EDUCATION AND IN DAILY USE IN THOUSANDS OF SCHOOLS IN ALL SO STATES AND CANADA

What Parents Should Know About This Record

"Hot Cross Burs" is a study of design and form in music. The story, charming and humorous, develops the tune first as a waltz, then as a march, jig and tango. While becoming familiar with each of the musical strategies and the state of the

Such preliminary listening to material created especially for his age level prepares the young child for the more developed variations of Mozart, Beethoven and others. "Where Do Songs Recip" is a song making

where Do Songs, Began is a song maning record, built around children improvising songs in classes with Beatrice Laodeck. (Ed. We have added the orehestration, but the melodies are the children's originals.) For many years we have been led to believe that making up songs is the special province of only the most riffed. Ohvicosaly, this is not

that making up songs is the special province of only the most gifted. Othrossly, this is not true. Anyone can make up a song, and the activity of improvising a melody and lyric can be one of the most entertaining and fasall the time, humming to themselves or singing to their toys and pets.

will find the experience fruitful and the results exciting!

#### A Note About the Concert Selections...

DIRNO THEIR BARLY YEARS, the music that make their children love best is the music that make their love best is the music that make their love make their love which will enjoy music more when by Cour child will enjoy music more when by Court child will enjoy music more when a confer lim a song about a train, the words, melody and rhythm should help him be the train.

To accomplish these results, all music for children need not be story, songs or activity material about trains, fire engines, tracks and cowboys. If it is selected at a level that assures understanding and interest, concert nusic can become an important part of your abilds constitute development.

The require several prices of the Young People's Records—Children's Record Guild series were chosen because they often a wise at a level the child cast experience and enjoy. Many children will just listen; some will at a level the child cast experience and enjoy. Many children will just listen; some will see that the series of the prices of the control of the control of the children's children's the primary aim is discretely and of music-marsher, such as discretely writing to music-marsher, rendom, dances, worlations, etc. In addition, the selection of the children's think of the control of the children's chi

with the "color" that harmony and counterpoint bring to a melody.

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THE AMERICAN RECORDING SOCIETY





STEREO

ALYN JLP-116

STRICTLY BLUEGRASS

By
THE VALLEY RAMBLERS



## STRICTLY BLUEGRASS COMPATIBLE STEREO

### FEATURING NOAH CRASE-DON WARMOUTH BOBBY GILBERT-BENNIE WILLIAMS

#### SIDE ONE

- 1. BLUEGRASS BREAKDOWN 2. PRETTY POLLY
- 3. I'LL STILL WRITE YOUR NAME IN THE SAND
- 4. TWO LITTLE BOYS
- 5. BLUE RIDGE CABIN HOME
- 6. LITTLE WHITE CHURCH



#### SIDE TWO

- 1. RED WING
- 2. SITTING ON TOP OF THE WORLD 3. I WONDER HOW THE OLD FOLKS
- ARE AT HOME

  4. MEMORIES OF YOU
- 5. ASHES OF LOVE
- 6. I'LL MEET YOU IN CHURCH SUNDAY MORNING

THE VALLEY RAMBLERS

THE ARTISTS

Noah Crase plays 5-string banjo, sings lead and baritone. He was born Becember 10, 1934, at Barwick, Kentucky, His liking for music comes naturally, as his dad played banjo and old time fiddle. Noah has played with Bill Monroe, Jimany Martin and many other leading blucgrass bands. Noah first became interested in the three finger banjo style in the early 1950's. Since then he has mastered the 5-string banjo, and is considered among the best banjo players in the country. He also plays gaitar.

Don Warmouth sings lead and plays guitar. He was born October 22, 1935, in Frankfort, Kentucky, but spent of his childhood around Paris and Richmond, Kentucky. He started singing at an early age and learned to play the guitar at seventeen. Don has specialized in bluegrass music for the past twelve years.

Bennie Williams plays the fiddle for the group. He was born on a farm in northeastera Louisiana in 1396. By the time be was eight his father had taught him to play the guitar and by the time he was eight at daught him to fiddle. Although the fiddle is Bennie's main instrument, he still enjoys playing his electric guitar at home from time to time. After finishine which school. Bennie married the grid next door in 1366. He moved to Ohio in 1397.

Bobby Gilbert sings tenor and plays bass. He was born September 24, 1941, in Lagrange, Indiana, and now makes his home in Middletown, Ohio,

It is my pleasure to present this fine bluegrass album to you,

For Bookings and Information contact:

Jack Lynch, President Jalyn Records

Noah Crase 45 Carey Drive or Springboro, Ohio 45066 Phone: (513) 746-4373 Don Warmouth 691 Easter Drive Carlisle, Ohio 45005 Phone: (513) 746-4926

Recording Engineer: Howard Davis Jalyn Records 1806 Brown St. Dayton, Ohio 45409 Phone: (513) 228-1437



#### SIDE ONE

- 1. Maranatha (The King Is Coming) (Lambert) 3:06
- 2. Lift Him Higher (Piper) 3:58 3. Trust Him (Lambert) 3:23
- 4. How Long Has The Train Been Gone (Preston) 2:24 5. I Found A Friend (Lambert) 3:05

#### SIDE TWO

- 1. Jesus Loves Me (Traditional) 3:04 2. Something Beautiful (Gaither) 3:33
- 3. Have A Little Talk With Jesus (Traditional) 2:00
- 4. Amazing Grace (Arr. Shaw) 4:46
- 5. He Touched Me (Gaither) 3:52

ROSE RECORDS

P.O. Box 7041 Tulsa, Oklahoma 74105

**EXECUTIVE PRODUCER/Bob Lambert** PRODUCED and ARRANGED/Roger Lentz COVER PHOTO/Wilber Zehr (Home of Dr. & Mrs. David Hamilton)

Special Thanks To . . . Mom and Dad, Gram, Mom-mom, Pop-pop, Kris, Michelle, Paul and Kay. Jodi, Ery and Jennice, Roger and Gwen for believing in me; The Young Hearts, Living Truth, and The Other Side for loving me. Extra special gratitude to Grumpy, my dear friend and precious treasure in Heaven. I love you all!

Kyle



STEREO

## ANITA SHEER



### ANITA SHEER

Anita Sheer is something special. Wherever she has performed. the audience has become an Anita Sheer Fan Club. I took her up to Canada for "Let's Sing Out", and the French and English Canadians agreed, for this one rare occasion that Anita Sheer was a splendid performer. During the Grossinger Festival for Gova Guitars, Anita performed before an audience of young folkfans-each with his own guitar or banio-and older Catskill vacationists -- each with his own mink jacket or hand-painted tie. They were unanimous in this one conclusion-Anita Sheer provided an exciting show.

Very rarely does a performer attain such remarkable technical skill while holding to the simplicity of followings. Our performer achieve such a remarkable balance between exciting showmanship and quiet good taste. Of coarse, the first thing I notice about Anit, even before I took to the Anit and the

The prime example of her dedication and artistry is to be found in her Latin-American songs. Anita spent years in Spain learning the real flamenco from the true gitanos. That they bothered to teach their secrets to an outsider is surprising enough. But their acceptance, and even admiration of her work in the great Spanish tradition, is certain evidence of her startling ability to be a Gypsy when singing and playing the Gypsy music. It is no less true in her presentation of the music of other ethnic groups.

But, whatever language her listeners speak, whatever cause they espouse, Anita Sheer is sure to satisfy their need for stimulating entertainment and spirited music. Maybe it is the way he tags her too on her special portable footstool. Perfusps it's the way she tags her too on her special portable footstool. Perfusps it's the way she tags her cheek on her guitar when stirring ones soud with the carels brand. On many which brings to her suttened songs of every too turn from wideranging sources. Who knows? I just sit and isten, and smile.

OSCAR BRAND

#### 4 THE FOX **BMI** 1:49 5. THE SINNER (FI Pecador) ASCAP 2,30 6. ARAVA ASCAP 2:43 side two 1. DOESN'T ANYBODY KNOW HIS ASCAP NAME (Two-Ten; Six-Eighteen) 2. TRAN, TRAN BMI 2:26 3. ALL MY TRIALS BMI 2:58 4.1 INSTEAD MARKET EM1 2.34 5. CALL THREE TIMES (San BMI Sfirixis Tris Fores)



6 OH MARY DON'T YOU WEEP

side one

2. LA BAMBA

3. CECILIA

1. GO AWAY FROM MY WINDOW

BMI 2:58

BMI 1:58

BMI 2:25

DIRECTOR OF ENGINEERING: VAL VALENTIN PRODUCED AND ARRANGED BY PAUL TANNEN A TANRIDGE PRODUCTION (850 Seventh Ave., N.Y.C.)



This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization declicated to the betterment of recorded music and literatus





# THE EDDIE HIGGINS TRIO

#### Side 1

- 1. TANGO AFRICAINE
- 2. LOVE LETTERS
- 3. SHELLEY'S WORLD
- 4. SOULERO

#### Side 2

- 1. MR. EVANS
- 2. DJANGO
- 3. BEAUTIFUL DREAMER
- 4. MAKIN' WHOOPEE

cook BMI Times 5-15)

Eddie Higgins, piano; Richard Evans, bass; Marshall Thomp

"A Cunwich Production" Recorded in Chicago at Universal Recording Corporation Recording engineer: Murray R. Allen Mastering engineer: Jerry DeClerco. Cover photo: Oon Bronstoin

Cover design: Hair Adishum Supervision: Bill Traut & George Bodansky

TECHNICAL INFORMATION Recorded on Ampex 351 4-track with AME equalization using

Track 1-Piano treble and sizzle cymbal

Track 2-Piano over-all and snare drum Track 3-Piano pedal, bass drum, Bass F-hole Track 4-Piano bass, High-hat cymbols, Bass finger sounds

Piano: (4 microphones): Treble (770X), Bass (639), Pedals (77).

Bass: (2 microphones): F-hole (67), Finger Sounds (67) Orums' (4 microphones): Snaro (KM56), High Hat (67), Bass (44),

"Soul" has taken an awful beating of late. Rotten eggs, reeking of crass commercialism, have smuggled under her wing and hatched a broad of noisy defectives all masquerading as "soul." The real spirit which enters creativity and makes it smack of basic communication..."soul" ... is often cheated; buried beneath an avalanche of mediocrity

Soulero is a showcase, exhibiting that rare combination of innate sensitivity and technical proficiency. The leader of this splendid trio is Eddie Higgins; but he is secure enough in his own abilities that he allows blowing room for his excellent team-mates. Richard Evans and Marshall Thompson. The meshing of sound and feel provides a rewarding listening experience.

Take an open mind and willing ear to this alburn. The musicians did not lock themselves into any popular or going "sound." The tunes are varied and the interpretations are intriguing. The unifying characteristics here are talent, skill and that elusive extra-soul.

Hear the flying, rhythmic flow of Tango Africaine. The interplay between the three is smooth and inspirational.

Love Letters begins as a quiet after-statement of the previous mood. Listen to Higgins' simple. classic statement. Then the tune builds to a climactic presentation of soulful, swinging jazz. Evans' bass work here throbs out excitement.

Shelley's World is tender and moving, as the unit practically whispers through the tune written especially for Higgins' little daughter.

Soulero provides the surging drive which characterizes the up-tempo tunes and underlies the quiet ones. This is the title tune and all three men leap into it with enthusiasm.

Bassist Richard Evans has earned a wide and respected reputation in the jazz field. Listening to the rhythmic Mr. Evans, one is more than convinced that the praise is justified. The tune is so completely his vehicle that the title is unnecessary. It is not one endless bass solo as one might expect. However, the root from which all improvisation springs, for the entire trio, is bass-oriented.

Few musicians have stated the intricate standard Django with such grace and ease as Eddie and Company do here.

Somehow the inclusion of a Stephen Foster melody in this modern-age jazz setting is not incongruous. In Beautiful Dreamer, the lyricism and expressiveness which have always been inherent in Eddie's playing glide to the fore. Evans and Thompson stay right with the pianist and build a solid foundation for his gentle probing.

The longest tune on the album is the light, sophisticated Makin' Whoopee. The structure and tone of this song have made it an attractive form for jazz artists since its inception. The trio here tears into it with vigor and imagination.

Many fans living in the midwest have had the opportunity to hear this very excellent Chicagobased pianist develop. We have been fortunate, He has steadily advanced through various stages of experimentation, exploration, discovery and maturity. Eddie Higgins is a musician, secure in his craft, free to follow his inclination in music. He is unhampered by fad or public whim. What music pounds ceaselessly in the heart of such a man? All kinds of music! Here is a small offering from the vast store of sound one such musician feels. You are holding in your hand a corner of his soul. It deserves your close attention. You SID MCCOV will be richly rewarded.

# WALKERS





Phil Henderson - Keys

Protoced by Alex Breigen
Engineered by Steve McDooale
OMYN Xavier — Brooks
Becorded at Brookshift Steplos,
Sherman Bast, Calif.
Cover design and Mastraino,
Robert Futfield-Hilman of Besign

Covert design Robert Fortischt-Hatman of Design Alt material on his record is pusicitated and copywritten by AFIS MUSIC. A. S. C. A. R. 1985 Management - Abi Singer Spy et. Spy written by M. Gordon - G. Square MASTERES AT K. OISC. Los Angeles



Don Walker - Bass



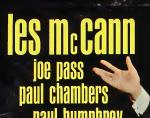
Mike Gordon — Guitar



WEST SIDE Rodio Mix/3;52 EAST SIDE Bange Mix/5:30



Chas Bonne — Yucais





pacific jazz records



LES McCANN, piano/JOE PASS, guitar
PAUL CHAMBERS, bass/PAUL HUMPHREY, drums

#### SIDE 1:

BACK AT THE CHICKEN SHACK (Jimmy Smith) — 3:58
SACK O' WOE (Julian Adderley) — 3:06
GROOVE YARD (Carl Perkins) — 3:17
SERMONETTE (Nat Adderley) — 2:30
SONNYMOON FOR TWO (Sonny Rollins) — 2:38

#### SIDE 2.

BAG'S GROOVE OM JACKSON) —3:00
SHIM'S NILK STOKINGS ("Jami Foston") —3:55
SISTER SADIE (forece Silver) —4:02
L'L' DARLIN' (rich Herb) —3:38
WORK SQNG (rika Addring) —4:10
YAMAHA PIANO courtesy Dave Abell Pianos
recorded at PACIEC JAZZ STUDIOS - Hollywood, California

This album was born in the mind of Les McCann in the Summer of 1962 when he played for the first time with Paul Chambers during one of Les' engagements at the Watkins Hotel in Los Angeles. Something musically very special must have happened that night because Les called the next day to tell me that if it could be arranged he definitely wanted to do an album with Chambers. It was to be over a year before both Les and Paul were in Los Angeles again at the seme time.

In the meantime, Les' original drummer Ron Jefferson who had gone to Europe with the trio decided he liked the living and the attitude on the continent, and shortly after the trio's

return to the U.S., left it in San Francisco and moved to Europe ... depriving the group of a very important member. Fortunately, Les was able to find, in San Francisco, Detroitborn Paul Humphrey to replace Jefferson. Les has been smiling with gratitude ever since. Good swinging dummers are scarce, and as this album clearly points out, Paul is one of the country's most consistent swinging dummers.

The tro is made a quartet here with the addition of Down Beat Critics Award winning (New Star Gularist) Loe Pass. This collection is not the first time Pass and McCann have recorded together: they can be heard on "Out Front" (PJ-56) with tenor saxophoniat Clifford Scott; on "On Time" (PJ-56) with the McCann Trio, and on "Something Special" (PJ-J56) with Richard Holmes' organ and Clifford Scott's tenor. Additionally, Pass has been featured extensively on other Pacific Jazz aburns has been featured extensively on other Pacific Jazz aburns prowerful performances on other recordings and the widespread critical approval they have engendered, it is my opinion that this album contains the best Joe Pass on record.

As a matter of fact, quite apart from the excellent solos, the entire rhythm section is a joy to behold! Listen to Chambers; his ability to swing mightly with a group of players that (with the exception of McCann) he has never before played with is evidence that he is truly one of jazz' great musicians.

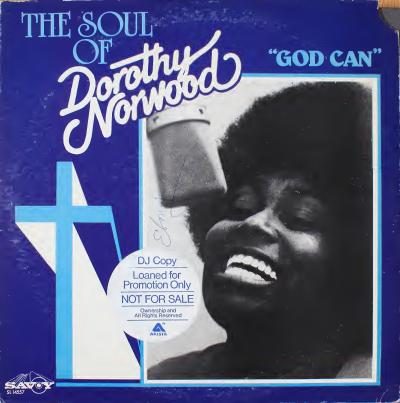
The material in the collection consists entirely of well known soul favorites. All have been single hits or title tunes from top selling jazz albums. No third stream material here, it's all solid root material that lends itself to the unique McCann treatment.

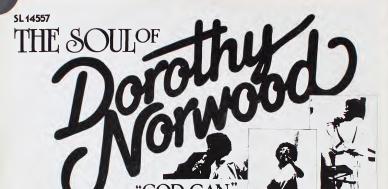
-RICHARD BOCK

A RICHARO BOCK PRODUCTION

album design and all photography by Woody Woodward

audio by Richard Bock





Dorothy Norwood has gained a wide and wonderful reputation as a master story teller, but her unique song styling is still the backbone of her success. In this superb album. Dorothy displays her versatile talents by soulfully delivering some of the most im-

pressive compositions ever heard. Her soul, her style are individual and spirited. She dramatically renders her talents to the glory of God and to the sansfaction of every listener Dorothy has had a long and distinguished career in gospel music. She is truly a pioneer, her interpreta-

is a welcome change from the norm, and one that is destined to live in the hearts of people-forever

Musician Credits James Bianon .Piano Jessie McDaniels

Boss Charlie Brown Lead Guitar Jessie Butler Organ Clifton Clay Drums

> Special Thanks To Rubel Caldwell Annette Frons Donald Mallov

For additional background vocals

Album Design by Raymond Woolard-Woolard/Jordan Creative Designers, New York

SIDE A

God Con/6.181 Tree Publishing Co /Five Of A King Publishing (BMI) - P. Kelly Don't Forget Where You've Come From (2 40) Savaos Music, Inc. (BMI) - J. Bignon

A Blessing Is On The Woy (3.17)

Savgos Music, Inc. (BMI). J. Bignon

Proy For Me (3.51) Lion Music Public, Co. (ASCAP) - C. Robinson, Sr.

SIDE B

Love Everybody Doy (3:10) Teac & Desert Rains Publg. (BMI) - R. M. McCoy-B. Mersey

> Let My Life Be The Song That I Sing (5-23) Saugos Music, Inc. (BMI) - M. R. Biggham

The Cross Road (2.57) Savgos Music, Inc. (BMI) J Bignon

He Will Provide (3:15) Sanges Music, Inc. & Rawland Music (BMI) D. Norwood

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Long Play 1958 Centennial Production

KB 913 A Part 1

'GROWIN' PAINS (Peterson)

OVERTURE GROWIN' PAINS

Donald Peterson© Composer and Director

Long Play 1958 Centennial Production

KB 913 B

GROWIN' PAINS

(Peterson) Faith

Hang Your Hat

Our Range (Finale)

Donald Peterson® Composer and Director

Long Play 1958 Centennial Production

Ki 913 C Puri 2

GROWIN' PAINS
(Peterson)

TO BE BORN BALLET

Donald Peterson© Composer and Director

Long Play 1958 Centennial Production

KI 913 D Pairt 3

GROWIN' PAINS (Peterson)

IN STYLE WITH A SMILE UNION PARTY

Over Thirty
Give Me a Miner
I Want to Tell a Joke
Union Party

Donald Peterson© Composer and Director



MADE IN ENGLAND

### full frequency ( ) range recording

recorded to The Emission (18th Lambin)

SPEED 38 (12 Silver NO. 1

LPS:160

#### BACH CANTATA

CANTATA 20 T.-PRODECOM LIN Canto Melo Tro., Proc. Biog. Am. (All)

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### full frequency ( ) ralge recording

SACH CANTATA

SACH CANTATA

CANTATA No. 11 - PRILSE CORRECTE

RESERVENT Chorono force (Tro. 1 - bost (Tro. 1 - bost)

RATHLERN PERRODE Comp., C. 11 - chorono Times

WILLIAM PARSONS (Rat.), V. 11 - chorono

WILLIAM PARSONS (Rat.), V. 11 - chor



THE REINHART CHORUS OF ZURICH, R MIXED CHORUS & WINTERTHUR CITY ORCH. Ernst Haefliger, tenor; Hermann Schey, bass; Touty Hunziker-Druey, harpsichord

Release CHC-59 Sille

Recorded at the 3rd International Bach Festival, Schaffhausen, Switzerland, 1950



Micro-groove 33-1/3 RPM

### Concert Hall **CONTINUOUS RECORDING**

CANTATA No. 78—JLJ

"Jesus, Thou My Wearied Spirit

JOHANN SEBASTIAN BACH

1: Chorus: "New der du meine Seele"

2: Duet: "Wir eilen mit Schwachen"

CHC-59 pt. 1

CHC-59 pt. 1

CHC-59 pt. 1



THE REINHART CHORUS OF ZURICH, ERTHUR MIXED CHORUS & WINTERTHUR CITY ORCH. Ernst Haefliger, tenor; Hermann Schey, bass; Touty Hunziker-Druey, harpsichord

Release CHC-59

Side 2

Recorded at the 3rd International Bach Festival, Schaffhausen, Switzerland, 1950

Micro-graove 33-1/3 RPM

### Concert Hali. CONTINUOUS RECORDING

CANTATA No. 78-JESU DER DU MEINE SEELE

"Jesus, Thou My Wearied Spirit" **IOHANN SEBASTIAN BACH** 

- Recitative: "Ach! Ich bin ein kind der Sünden

6. Aria: "Nun, du wirst main Gewissen"
7. Chorale: "Her, ich glaube"
CHC-59 pt. 2

N.Y. U.S.A. ONLY FOR NON-COMMERCIAL UNE











#### THE LORD IS MY SHEPHERD

Sacred Songs

#### JAMES NEWILL

With Instrumental Accompaniment Under Direction Of VICTOR YOUNG

DL 5144

(MG 1382)

Side 1

- 1. THE LORD'S PRAYER
- Albert Hay Malotte 2. THE TWENTY-THIRD PSALM
- Albert Hay Malotte
- 3. AVE MARIA
- 4. THE ROSARY Ethelbert Nevin-Robert C. Rogers



#### THE LORD IS MY SHEPHERD

Sacred Songs

#### JAMES NEWILL

With Instrumental Accompaniment Under Direction Of VICTOR YOUNG

DL 5144

(MG 1383)

Side 2

- 1. GOIN' HOME
  - Antonin Dvorak
- THE LOST CHORD Sir Arthur Sullivan-Adelaide A. Procter
- 3. ABIDE WITH ME

William H. Monk-H. F. Lyte

 BEAUTIFUL ISLE OF SOMEWHERE John S. Fearis-Jesse B. Pounds

Microgroove = UNBREAKABLE



LPS.249



SPEED 33-4

MAR. DR. MY SON With D. HIS ZVV.

MADE IN ENGI. SONG RECITAL BY JOHN HENDRIK-TENOR OUR FINEST HOUR (Stolz; Egan) with ROBERT STOLZ AND HIS CONCERT ORCHESTRA MARK LUBBOCK AND HIS ORCHESTRA



## SONGS OF DEVOTION VOLUME I

FRED WARING
And His Pennsylvanians
Glee Club, Orchestra and Soloists

DL 5061 (MG 1170)

Side-

- AVE MARIA
   Johann S. Bach-Charles Gounod
- 2. NOW THE DAY IS OVER
- 3. HOLY, HOLY, HOLY
- 4. THIS IS MY FATHER'S WORLD

  H. Fillmore-Maltbie D. Babcock

Microgroove



## SONGS OF DEVOTION VOLUME I

FRED WARING

And His Pennsylvanians
Glee Club, Orchestra and Soloists

**DL 5061** (MG 1171)

Side—Z

- 1. NOBODY KNOWS THE TROUBLE I'VE SEEN
- SOMETIMES I FEEL LIKE A MOTHERLESS CHILD
   ONWARD, CHRISTIAN SOLDIERS
  - Arthur S. Sullivan
  - 4. BATTLE HYMN OF THE REPUBLIC Julia Ward Howe

Microgroove







#### **BILLY OCEAN TEAR DOWN THESE WALLS**

JD1-9741 (JD1-9741-SA) @1988 Zomba Productions Ltd.

SIDE 1 331/3 RPM

1. SPECIAL EXTENDED MIX 2. SINGLE VERSION\*

WRITTEN BY R.J. LANGE, B. OCEAN AND T. RILEY PRODUCED BY ROBERT JOHN 'MUTT' LANGE MIXED BY NIGEL GREEN ENGINEERED BY JERRY PEAL Assistant Engineer: Chris Trevett \*From the album "TEAR DOWN THESE WALLS" Published by Zomba Enterprises Inc. (ASCAP)

UNAUTHORIZED DUPLICATION IS A

MANUFACTURED BY ARISTA RECORDS, INC. 6 WEST 57th STREET, NEW YORK, NY, 1909



#### **BILLY OCEAN TEAR DOWN THESE WALLS**

JD1-9741 (JD1-9741-SB) @1986, 1988 Zomba Productions Ltd.



SIDE 2 331/3 RPM

1. CLUB MIX 6:45 2. INSTRUMENTAL VERSION 4:34 3. WITHOUT YOU\*

WRITTEN BY R.J. LANGE, B. OCEAN AND T. RILEY \*WRITTEN BY B. EASTMOND, W. BRATHWAITE AND B. OCEAN PRODUCED BY ROBERT JOHN 'MUTT' LANGE MIXED BY NIGEL GREEN ENGINEERED BY JERRY PEAL

Assistant Engineer: Chris Trevett \*PRODUCED BY WAYNE BRATHWAITE AND BARRY J. EASTMOND \*From the album "LOVE ZONE"

Published by Zomba Enterprises Inc. (ASCAP)

MANUFACTURED BY ARISTA RECORDS, INC. 6 WEST 57th STREET, NEW YORK, NY, 1909





TOUCH SOMEBODY (P. HUNT, R. MASON)

Time: 5:50

331/3 RPM - SIDE A

Rico Don, Prince Pierre

PROD. AND ARR. BY P. HUNT, R. MASON, O. CANTERBURY, CONTROL DIST. BODY LOVE RECORDS

407 WINTHROP STREET BROOKLYN, NY 11203

(718) 773-1582

A & B (718) 856-4000

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LP 1017B 331/3 RPM — SIDE B



"Socalypso" Stereo Zouki-Style "Yeah Man!" Time: 5:50

## CLUB MIX — PLAYBOYS SELECTION Rico Don, Prince Pierre

PROD. AND ARR. BY P. HUNT, R. MASON, O. CANTERBURY, CONTROL
DIST. BODY LOVE RECORDS
407 WINTHROP STREET
BROOKLYN, NY 11203
(718) 773-1582
A & B (718) 856-4000

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1. MULTIPLICATION

2. RABBITS TIMES RABBITS 3. THE LATIN ESKIMO

(Table of three's)

4. THE MULTIPLE WALTZ

(Table of four's) 5. THE SWITCH-HITCH

(Mixed Combinations)

HMINY CRICKET & RICA MOORE (All Songs Composed by Rica Owen Moore) Walt Dieney Music Company (ASCAP)

LONG 331/3



DQ-1286



Side II

1. DIVISION 2. GAZINTA

(Dividing by Two)

3. THE DIVISION RIFFLE (Dividing by Three)

4. GO TO THE TOP OF THE CLASS

(Dividing by Four)

HMINY CRICKET & RICA MOORE

(All Songs Composed by Rica Owen Moore)
World Disney Music Company (ASCAP)

LONG 331/3 PLAY



SIDE ONE



MS 7314-A 331/2 RPM

#### A SEDER FOR THE SEVENTIES

Cantor Richard Botton

Narrators: Mel Alpern, Sylvia Kauders Boy soloist: Robert Laxar



#### FESTIVALS OF FREEDOM

SIDE TWO



MS 7314-B 33% RPM

- 1. SHANA OVERET
- 2. L'SHANA TOVA
- 3. NEITZEI EL HASADEH
- 4. V'SAMACHTA
- 5. CHANUKAH B'RACHOT MAOZ TZUR
- 6. NER LI
- 7. CHANUKAH, CHAG YAFEH MI Y'MALEL'
- 8. CHAG PURIM
- 9. ANI PURIM

Sung by Shimon and Ilana Gewirtz
Shira and Aviva
David Tilman: accordion



E. Hights Beselved Ristributed by International Tradition, Miami, Florida Focus on focus frame, advance to black and start record. Film-strip will advance automatically if used on automatic projectors. For use on manual projectors, advance frame each time you hear the special tone.



LATIN AMERICAN FOLK TALES

THE RACE BETWEEN THE FOX AND THE CRAB

Catalog No. 502-R5



Eights Reserved Ristributed by International designation, Miami, Florida Focus on focus frame, advance to black and start record. Film-strip will advance automatically if used on automatic projectors. For use on manual projectors, advance frame each time you hear the special tone.



**LATIN AMERICAN FOLK TALES** 

THE BOW, THE DEER AND THE TALKING BIRD

Catalog No. 502-R6



MEN-206



Side 1

#### A CHANUKAH SONG PARADE

Gludys Gewirtz Sings and Plays Original Lyrics and Script by Rosalind N. Grossman Narrated by Eve Lippman 1. Chanukah Blessings

FION FIORLINY Band 2. Maoz Tzur

Band 3. The Chanukah Story 4. Candle Dance Band

LONG PLATING Band 5. When Chanukah Comes Band 6. Let's Make Latkes

Band 7. Dreydl Dance-S'vivon

8. Mi Y'Mallel Band

Band 9. Ov Chanukah

Band 10. Sheleg Al Ha-aretz

33 1/3 R.P.M.



MEN-206

NION



Side 2

#### PARTICIPATION SONGS AND GAMES

Gladys Gewirtz Sings and Plays Original Lyrics and Script by Rosalind N. Grossman

Narrated by Eve Lippman

- I. Sing Along
- LONG PLATING 2. Maccabees, March! (A musical game)
- 3. Chanukah Rhythms (A musical game)
- 4. Mattathias Bold (A 3-part round)
- 5. Let's Play a Game of Dreydl
- 6. The Ballad of Judah Maccabee
- 7. A Chanukah Quiz
- 8. The Battle of Emmaus

FIORLITY 33 1/3



#### MENORAH

### RECORDS INC.

#### JEWISH CHILDREN SING!

MEN-215



SIDE 1

with Seymour Silbermintz

#### SHIRAY SHABAT

soprano solo: Shirley Cohen narration: Maurice Levine

- 1. Yom Rishon Avodah 2. Imi Yatzah El Hashuk 3. Kemach Po 4. Et Haavak Mikol Pina 5. Hayom yom Shi-shi
- A FIDELITY 33 14 LONG PLATING 6. Shabat Kodesh Al Chof Yami 7. L'cho Dodi Likras Kalo 8. Sholom Aleichem 9. Yom Hashishi Vayachu 10. Yom Ze L'visrael 11. La La La Shavua Tov

R.P.M.



### MENORAH

### RECORDS INC.

#### JEWISH CHILDREN SING!

MEN-215



SIDE 2

#### SHIRAY GAN

with Seymour Silbermintz

1. Shalom Chaveirim 2. Modeh Ani 3. Al Hoeitz 4. Al Chalon 5. Geshem 6. Tarngoles. Koh Koh Koh 7. Od Lo Chodal Hageshem LONG PLATING \*IOF FIDELITY 8 Aviron 9. Bashuroh Yoshor Loleches 10. Achshov Naase Maagol 11. Harotsim Atem L'sacheik Od Mischok? 12. Higiah Haz'man Laaruchas Hatsohorayim

13. Glidoh Glidoh 🦟 14. Hapaamon M'tsal Tseil

15. Shalom Yiladim Shalom

331/3 R.P.M.

מטפרת — לאה פורת מטפרת ביל איז פורת אדם (ג. שמר, ע. טל, א. לוי) איז מפרת שמר, ע. טל, א. לוי) איז מפרת של בריקת) ג. שמר, ע. טל, א. ניניו, י. ברקת) ג. שמר, ש. ברישביט, א. ניניו, י. ברקת) ג. (ר. זינור, י. ידין, ש. בר, א. לוי, ג. שמר, ט. (ר. זינור, י. ידין, ש. בר, א. לוי, ג. שמר, ט. (ה. אינור, י. ידין, ש. בר, א. לוי, ג. שמר, ס. Bar, S. Bar-Shavit, A. Ninio, I. Bareket) א SODOM and GOMORRAH (R. Singer, Y. Yadin, S. Bar, O. Levy, G. Shemer, S. Bar-Shavit) תמר קפלן, בימוי: אפרים סעות אונד סאות אונ **1. אדם** (ג. שמר, ע. טל, א. לוי) **2. המבול** (א. מור, ש. בר,





#### FOR THOSE WHO HURT

#### CHRISTINE

Produced by David T. Clydesdale Additional Arrangements by Ronn Huff Executive Producer: Christine

SIDE ONE Stereo



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- DOVES AND BUTTERFLIES
   (P. Bussard C. Wyrtzen CWM)
   YESTERDAY HE WENT AWAY
   (H. Bollback H. Bollback)
- 3. MY FATHER (M. Gushee - CWM)
- 4. WAIT ON ME
  (D. Jackson D. Jackson Ministries)
- 5. DAY BY DAY MEDLEY
  (L. Berg, E. Rusthoi, D. Wyrtzen Singspiration)

3:20 ASCAP 4:14 ASCAP 3:49 ASCAP 3:32

ASCAP 4:20 ASCAP



#### FOR THOSE WHO HURT CHRISTINE

Produced by David T. Clydesdale Additional Arrangements by Ronn Huff Executive Producer: Christine

#### SIDE TWO Stereo



**CWL 321** ® 1982

 WOMAN'S PRAYER (P. Fischer - C. Wyrtzen -Singspiration)

2. MY GIFT (C. Wyrtzen - CWM)

3. MY HEART'S WELL (P. Bussard - C. Wyrtzen - CWM)

4. CARRY ME (C. Wyrtzen - CWM)

5. JESUS WILL REIGN (John/Geri Schwartz - CWM)

6. PROTECTED BY THE BLOOD (John/Geri Schwartz - CWM)

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2:33 ASCAP

2:47 **ASCAP** 3:43 **ASCAP** 3:32 **ASCAP** 2:38 ASCAP 3:49

ASCAP

### LET

### FREEDOM BUNG

# Bicentennial Musical by Harry Bollback

Arrangements by Christine Wyrtzen

Word of Life Fellowship, Inc. Schroon Lake, New York 12870



	I'M A PROUD AMERICAN	1:50
١.	I'M A PROUD AMERICAN	
2.	I BELIEVE IN AMERICA	3:45
3.	CINDY'S SONG	1:51
4.	THERE'S SOMETHING ABOUT A FAMILY	4:00
5.	CHRISTMASTIME	3:08
6	IN THESE DARK DAYS (Singspiration)	2:32



### LET

### FREEDOM RING

# Bicentennial Musical by Harry Bollback Arrangements by Christine Wyrtzen

Word of Life Fellowship, Inc. Schroon Lake, New York 12870



SIDE #2 #W-7606

1.	SON, YOU'RE MY BOY	2:20
	I BELIEVE IN AMERICA	3:13
	I REMEMBER THE DAY	1:50
		4:05
	LET NOT YOUR HEART BE TROUBLED	2:48
	I KNOW HE LIVES	2.15







### SCORIE

#### musiche di Tiziano Popoli e Marco Dalpane

33 GIRI STEREO

S.I.A.E.

LATO A



#### **RYS LB 704**

Vietata duplicazione, utilizzazione di questo disco per pubblica esecuzione e radiodiffusione. Made in Italy

Moving objects slow dance (T. Popoli) 8'55"

Arabian dream (M. Dalpane) 6'15"

The Tower (T. Popoli) 8'55"



#### SCORIE

#### musiche di Tiziano Popoli e Marco Dalpane

33 GIRI STEREO

S.I.A.E.

LATO B



#### **RYS LB 704**

Vietata duplicazione, utilizzazione di questo disco per pubblica esecuzione e radiodiffusione. Made in Italy

The Screenfold (M. Dalpane) 11'58" Scorie (T. Popoli) 10'20"

TOMMY FLANAGAN RED MITCHELL **ELVIN JONES** 

SUPER-SESSION

1, DJANGO (6:01)

(Lewis) 2. MINOR PERHAPS

(6:38) (Flanagan) 3. TOO LATE NOW

(9:32) (Lane)

ONE TA **INNER CITY** 

(P)1981 Inner City

TOMMY FLANAGAN RED MITCHELL **ELVIN JONES** 

SUPER SESSION

1. I LOVE YOU (6:59) (Porter) 2. RACHEL'S RONDO (5:59) (Flanagan) 3. THINGS AIN'T WHAT THEY

USED TO BE (6:22) (Ellington)

1981 Inner City







#### Va Cayendo una Lágrima

#### Los Iracundos

1 Va Cayendo una Lágrima (Franco-Valdez-Momy)



## International

- 2 La Distancia es Como el Viento (La Lontananza) (Modugno-Bonaccorti)
- 3 Soy un Mamarracho (Franco-Valdez-Momy)
- 4 Danza de los Sables (Khatchaturian)
- 5 El Triste (Roberto Cantoral)
- 6 A la Aventura (E. Franco-C. Valdez)

(Recorded in Argentina)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORPORATION-MADE IN U.S.A.

## Side 2 Stereo FSP-269 (e) (ASRS-0028)

## Va Cavendo una Lágrima

Los Iracundos

1 iAy! Qué Cosas Que Tiene la Vida (Franco-Valdez-Momy)



## International

- 2 Yo Te Espero, Yo Te Quiero (Marcelo-Juano) 3 In the Summertime (En el Verano)
  - (Ray Dorset)
- 4 Adiós Lindá Candy (Adieu jolie Candy) (R. Jeannot-F. Harvel)
- 5 Canción a Magdalena (Julio Zegers)
- 6 Un Buscavidas Como Yo (Franco-Valdez-Momy)

(Recorded in Argentina)

TMK(s) @ REGISTERED . MARCA(s) REGISTRADA(s) RCA CORPORATION-MADE IN U.S.A.

## EL DORADO

#### **GUERRA CONTRA LOS HOMBRES**

LPD-3006-A



331/3 RPM

EN NOMBRE DEL SEÑOR - Bolero ROSAURA SOTO - D. R.

NO ME DEJES - Vals ROSAURA SOTO - D. R.

TERMINEMOS DE UNA VEZ - Ranchera ROSAURA SOTO - D. R.

YO SOY LA CULPABLE - Vals ROSAURA SOTO - D. R.

SIN MCTIVO - Bolero OLGA GUILLOT - Gabriel Ruiz

El Dorado Records

## EL DORADO

#### **GUERRA CONTRA LOS HOMBRES**

LPD-3006-B

331/3 RPM

ILUSION PERDIDA - Vais Peruano ROSITA VALENTINO y ANGEL CARDENAS - D. R.

SIN QUERER - Bolero KARY INFANTE - D. R.

ASI ME PAGAS - Son Batanga KARY INFANTE - D. R.

ARRANCAME LA VIDA - Bolero ESTRELLITA SALINAS - Agustin Lara

MAÑANA DE INVIERNO - Bolero ESTRELLITA SALINAS - Pepe Requesens

El Dorado Recorda

# FOOD FOR FEET

Side One 33-1/3 rpm



DRDREAM DDPS 9028

Cross Culture (4:20)
(M. Tovar)

All Songs Published By FO-FO-FE Music (ASCAP)

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③ 1989 FO-FO-FE Music

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Made In U.S.A.

## DR.DREAM

## FOOD FOR FEET

Side Two 33<sup>1</sup>/<sub>3</sub> rpm



DDPS 9028

Dirty Books (M. Tovar) (3:50)

All Songs Published By FO-FO-FE Music (ASCAP)

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#### **AL HIRT** LIVE AT CARNEGIE HALL

AL (HE'S THE KING) HIRT, TRUMPET with

1, 2, 4, 5, 7: Orchestra arr, and cond. by Gerald Wilson, 3: Al Hirt

LSP 3416 SPRS-4995\*

## DYNAGROOVE



POPULAR SIDE 1 **STEREO** 

1: BYE-BYE BLUES (Hamm-Bennett-Lown-Gray) Albert (1.58) 2: GYPSY IN MY SOUL (Jaffe-Boland) Albert (1.35) 3: OPENING SPEECH (1.43)

4: WALK RIGHT IN (Woods-Cannon, arr.

4: WALK RIGHT IN (Woods-Canhon, air.
Darling-Svande) Southern (3.14)

5: LIMELIGHT (Gerald Wilson) Essex (2.46)
6: DOWN BY THE RIVERSIDE
(Purcell, air. Al Hirl) Paling (2.52)
7: LOVE FOR SALE (Porter) Chappell (3.47)
8: UP ABOVE MY HEAD
(Sister Rosetta Tharpe)
Albert (2.20)

Albert (2.20)

MADE FROM MASTER RICHARD OF THE CONTROL OF TH



#### **AL HIRT** LIVE AT CARNEGIE HALL

AL (HE'S THE KING) HIRT, TRUMPET with

1, 2, 4, 5: Orchestra arranged and conducted by Gerald Wilson

LSP 3416 SPRS-4996\*

## DYNAGROOVE



POPULAR

SIDE 2 **STEREO** 

1: WHEN I'M FEELIN' KINDA BLUE (Villa Senor) Paling (2.30) 2: GOING TO CHICAGO BLUES (James Rushing-Count Basie) Chappell (3.51) 3: CARNIVAL OF VENICE (Arr. Hirt) Paling (5.57)

(Friday-Toussaint-Tyler)

Davis (1.48)

Authority And Under Control of Authority Paline (1.57)

3: CARNIVAL OF VENICE (Arr. Hirt) Paline (5.57)

4: TENNESSEE WALTZ

(Pee Wee King-Redd Stewart) Acuff-Rose (1.58)

5: KANSAS CITY (From Musical "Oklahoma!")

(Rodgers-Hammerstein II) Chappell (3.19)

6: JAVA

(Friday-Toussaint-Tyler)

Davis (1.48)

Authority And Under Control of Authority Authority And Under Control of Authority Authority And Under Control of Authority And Under Control of Authority And Under Control of Authority Authority And Under Control of Authority Auth

## LaWANDA LINDSEY

Produced by Cliff Williamson & Slim Williamson PROMOTIONAL CHS-1048 COPY Stereo SIDE ONE 1. "YOU MAKE MY DAY"-2:56

"BEGGARS CAN'T BE CHOOSERS"—2:07

3. "WE'LL SING IN THE SUNSHINE"-2:10

4. "THAT'S A NO NO"-1:57

5. "I'LL JUST TAKE YOUR WORD"--2:00

Records

806 16th Ave., S. Nashville, Tennessee 37203

## LaWANDA LINDSEY



806 16th Ave., S. Nashville, Tennessee 37203



- 1. LIKE HEAVEN
- 2. THROUGH THE NIGHT
- 3. BOOBY TRAPPED
- 4. DECEMBER
- 5. LIVING IN A DREAM

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Produced by: E.J. Robinson For: TOP RANK Records Ltd. VPTRR-044-A



Distributed By VP. RECORDS DIST. 89-05 138 STREET. JAMAICA, N.Y.11435. (718) 291-7058 Also. VP. OF FLORIDA. 5893 S.W.21st.STREET. W. HOLLYWOOD, FL. 33023. (305) 966-4744

HAPPY BIRTHDAY

(Dave Richards)

Delroy Wilson

Continue of This Recording is structure of the second in the secon

## RRANK



Produced by: E.J. Robinson For: TOP RANK Records Ltd.

VPTRR-044-AA



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HAPPY DUB

Top Rank Gang

Top Rank Gang



Produced &
Arranged By:
PATRICK ROBERTS
TONY KELLY
Executive Producer:
PATRICK ROBERTS

SV 002

Side A

SV 002 Dist. At: RIDDIM INTN'L. RECORDS DIST. 10600 S.W. 184th TERR. MIAMI, FL. 33157 Tel. (305) 378-2407 Fox: (305) 378-2408

RUNNING AROUND
(A. Kelly)

Dennis Brown
& Little Lenny

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Produced & Arranged By:
PATRICK ROBERTS
TONY KELLY
Executive Producer:
PATRICK ROBERTS

SV 002

Side B

Dist. At:
RIDDIM INTN'L.
RECORDS DIST.
10600 S.W. 184th TERR.
MIAMI, FL. 33157
Tel. (305) 378-2407
Fax: (305) 378-2408

TWO LOVERS
(A. Kelly)

Little Kirk
& Little Lenny

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JUD 26 U.K. JUD 36 U.S.A.

World Enterprise Records 4714 Church Avenue Brooklyn, N.Y. 11203 (718) 282-7709 (718) 282-7842 Telex: 497308WORLDUI

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> WORLD ENTERPRISE RECORDS

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in New York



LA FLOR ENTERPRISES INC. 757 W. 83 St. Hialeah Fla. Phone - 823-1454

## LOS GRANDES EXITOS de Dominica y su conjunto

LP - 180 Cara A

0

33 1/3 R. P. M.

- 1.- LOS ALGODONES (Miguelito Pérez)
  Merengue
- 2.- QUISQUELLA HERMOSA(Raúl R. Rosado) Merenaue
- 3.- SALVE CON PACHANGA (D. R.) Merengue
- 4. SOY DE ALLI (Raúl R. Rosado)
  Cumbia
- 5.- PALABRAS DE MADRE (César Castro)
  Bolero-Ranchera
- 6.- LAS TRES ANTILLAS (Francisco Roa) Merengue





LA FLOR ENTERPRISES INC. 757 W. 83 St. Hialeah, Fla. Phone - 823-1454

#### LOS GRANDES EXITOS

de Dominica y su conjunto

LP-180

Cara B



33 1/3 R. P. M.

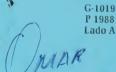
- CHOFERITO Y PASAJERO (Oli Olivere) Guaracha
- 2.- TIRALE BAJITO (D.R.) Merengue
- 3.- POR CULPA DE UNA MENTIRA (Raúl R. Rosado) Bomba
- 4- JUGANDO CON EL AMOR(Mani Ortiz)
  Bol. Ranchera
- 5.- VOLANDO MIS BESOS (D.R.) Bol. Ranchera
- ASI BAILO YO (Miguelito Pérez)
   Merenque



### **BLAS DURAN**

& Los Peluches El Ripio de Peso

33 1/3 RPM STEREO



1. PARA QUE TE DE VERGUENZA 2. O EL O YO 3. NI QUE NO, NI QUE SI 4. ANA ISA ES





## **BLAS DURAN**

& Los Peluches El Ripio de Peso

33 1/3 RPM STEREO

G-1019 P 1988 Lado B

1. EI 2. EI

1. EL RIPIO DE PESO
2. EL PRESTAMISTA
3. EL FRIERO (César Duran)
4. LA MUJER ES COMO EL CUERVO

(César Durán)

## **FOLKWAYS** Records

AND SERVICE CORP., 121 W. 47 ST., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM

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#### **CONTEMPORARY ENGLISH LITERATURE**

Vol. 2: Poetry and Prose of Laurie Lee, Christopher Logue, and Professor C. Northcote Parkinson

Self-Read

SIDE I



FL9889 A

#### AURIE LEE

- Band 1: Home from Ahroad
- Bond 2: April Rise
- Band 3: Town Owl
- Band 4: Boy in ice
- Band 5: Man on the Other Side

#### CHRISTOPHER LOGUI

- Band 6: Great Men in the Morning
- Band 7: An Irishman to His Ra
- Band 8: Sonnet
- Band 9: One for Miss Bligh

Band 10: The Song of the Imperial Carrion

(Issued by special arrangement with Jupiter Records

## FOLKWAYS Records

AND SERVICE CORP., 121 W. 47 ST., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM

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#### **CONTEMPORARY ENGLISH LITERATURE**

Vol. 2: Poetry and Prose of Laurie Lee, Christopher Logue, and Professor C. Northcote Parkinson Self-Read

SIDE II



FL9889 B

#### PROFESSOR C. NORTHCOTE PARKINSON

(Discoverer of Parkinson's Law)

SOME NEGATIVE ASPECTS OF THE ADMINISTRATIVE PROCESS

(Issued by special arrangement with Jupiter Records, Ltd., London)



#### **BLUE HEAVEN RECORDS** MY MAN

#### TOMMY TUCKER AND HIS ORCHESTRA

I-Instrumental, VC: DB-Don Brown, MR-Madeline Russell TWT-Two Timers, VO4-Voices 4 VO3-Voices 3, VO5-Voices 5

0

BH-3-309 SIDE A **CP1108A** SERIES III VOL. IX (Pollack-vine Plant)

2. CANCEL THE FLO.
(Marcus-Seiler) (Cherio-Bimin, ABAY)
3. YOU WANNA KEEP YOUR BABY
(Leo Robin-Johnny Green) Robbins-AS) VC: Ivin.
(Leo Robin-Johnny Green) Robbins-AS) Inst.
4. ROSE OF THE RIO GRANDE
(Leslie-Warren-Gorman) (Mills-AS) Inst.
5. THAT OLD SWEETHEART OF MINE
(Tucker-McKelvey) (Time-BMI) VC: DB-VO3 3:15 1. MY MAN



#### BLUE HEAVEN RECORDS

#### MY MAN

#### TOMMY TUCKER AND HIS ORCHESTRA

I-Instrumental, VC: DB-Don Brown, MR-Madeline Russell TWT-Two Timers, VO4-Voices 4 VO3-Voices 3, VO5-Voices 5

SE 03	RIES III VOL. IX	BH-3-309 CP1108B	
I 1. m 2. I 3. m 4. P 4. 6. 126.	ON THE SUNNYSIDE OF THE STREET (Fields-McHugh) (AS) Inst. NO, NO, NO (Tucker) (CS) VC: DB & VO5 MOON OVER MIAMI (Leslie-Burke) (Bourne-AS) Inst. IT'S ALL OVER NOW (Skylar-Marcott) (BMI) VC: DB I'M LAUGHING ON THE OUTSIDE (Wayne-Raleigh) (BMI) VC: TWT LAST NIGHT I SAID A PRAYER (Fulton-Irwin) (Block-BMI) VC: DB	2:25 3:25 2:10 2:20 3:10 1:55	. 4. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1.



Division of Youth Activity
The American Lutheran Church







MADE IN THE USA

Side I

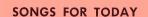
Psalm 1
Psalm 103
Create In Me
The Lord's Prayer
Magnificat
When Jesus Came In Galilee
A Fisherman's Song

5-5883A

A Cowboy Ballad

422 S. FIFTH STREET MINNEAPOLIS 15, MINN.

TRF 6916



Division of Youth Activity
The American Lutheran Church







MADE IN THE USA

Side II

Let My People Go Hymn For Those In Captivity We Sail A Ship Psalm 23 A Ballad of Holy History

TRF 6919

5-5883B

422 S. FIFTH STREET MINNEAPOLIS 15, MINN.

## CAMMYON MECOMDS

## ACE WEEMS & THE FAT MEAT BOYS It's All Gone Now

002 (37843)



Side One

NOBODY'S BUSINESS (2:35)
RYESTRAW (2:08)
CAMP CHASE (3:09)
TROUBLES (1:20)
MORNING BLUES/JIMMY SUTTON (5:23)
JOY RAG (1:30)
RASTUS (3:17)

All selections PD

## CARRYON RECORDS

## ACE WEEMS & THE FAT MEAT BOYS It's All Gone Now

002 (37843)



Side Two

LIMEHOUSE BLUES (1:55)

JAYBIRD (2:17)

SUGAR IN THE GOURD (3:42)

GEORGE AINLEY'S TUNE (1:56)

KNOXVILLE RAG (2:19)

RED HOT BREAKDOWN (3:37)

ALL GONE NOW (3:26)

**All selections PD** 

#### I'LL SEE YOU IN THE RAPTURE NEW DAWN

SIDE 1



STLP-421788-A

- 1. COME AND SEE THE MAN AT THE WELL (Lister/Lillenas, SESAC-1:44)
- 2. BEHOLD THE LAMB
- (Gary Paxton/Paragon, BMI-3:56)
  3. WHAT'CHA GONNA TELL HIM
- (Jerry Goff/Goff Pub., BMI-3:02)
- HE ONLY SEES THE BLOOD (Springer/Dimension, SESAC-3:39)
- 5. ONE WAY FLIGHT (Jim Wood/Rodger Holmes, SESAC-2:27)

#### I'LL SEE YOU IN THE RAPTURE **NEW DAWN**

SIDE 2



STLP-421788-B

- 1. WHEN THE SUN OF MY LIFE GOES DOWN (Arnold Forster Music Pub. Co., ASCAP-1:44)
- 2. RISE AND BE HEALED (Bourgeois/Crown Royal Music, BMI-3:04)
  3. START LISTENING FOR THE SOUND
- (Minnick/Journey Music, BMI-2:31)
  4. I'LL SEE YOU IN THE RAPTURE (Charles Feltner, 2:31)
- 5. CAUGHT UP TOGETHER (Horne/Crown Aztec, ASCAP-2:08)



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33 1/3 RPM

CARA A

LPG-1147 STEREO P-1982

#### AMAR Y VIVIR FERNANDO ALVAREZ

LA HIEDRA Cancion de Saracino
PRIMERA LLUVIA Bolero
ERES DIFERENTE Bolero
VIDA Slow
MI FALSO QUERER Bolero
NO TE IMPORTE SABER Bolero



33 1/3 RPM

CARA B

LPG-1147 STEREO P-1982

#### AMAR Y VIVIR FERNANDO ALVAREZ

CUANDO NO ESTAS Bolero
ME CONTARON DE TI Bolero
ME LO IMAGINO Bolero
AMAR Y VIVIR Bolero
DESPECHADA Bolero
LA ULTIMA NOCHE Bolero



SIDE 1



15002-A

#### LITTLE PEDRO

Asserin Asseran • Toro Torogil Arre Burrito • Shoes on Your Feet

#### PEDRO IN BRAZ

Abambalele-Bambalu • Bahia • Come with Me Here's a Riddle • Round and Round

#### PEDRO AND THE STREET SINGERS

Juan Pirulero • Ris-Ras • Oh What Can It Be? Mattatero, Tero La

Told and sung by DAVID PFEFFER as Pedro









1501B-A

#### THE GOLDEN GOOSE

Music by Bernard Wagenaar Told by Norman Rose

#### **HOT CROSS BUNS**

(Canfield)
Music by Bernard Wagenaar

#### WHERE DO SONGS BEGIN

(B. Landeck)
Denise Alexander • David Anderson
Norman Rose

Norman Rose Lee Sweetland



(De Falla)

DANCE OF TERROR (De Falla)

DANSE MACABRE

(Saint-Saens)

Concert Selections Sponsored by the American Recording Society



## STRICTLY BLUEGRASS By THE VALLEY RAMBLERS

JLP-116A Side 1 - Stereo A Jack Lynch Production 22055

- 1. Bluegrass Breakdown 3:00
  - 2. Pretty Polly 2:49
- 3. I'll Still Write Your Name In The Sand 2:21
  - 4. Two Little Boys 3:06
  - 5. Blueridge Cabin Home 2:18
    - 6. Little White Church 2:26



1806 Brown St. Dayton, Ohio 45409

## STRICTLY BLUEGRASS By THE VALLEY RAMBLERS

JLP-116B Side 2 - Stereo A Jack Lynch Production 22055

- 1. Red Wing 2:31
- 2. Sitting on Top of the World 2:07
- 3. I Wonder How The Old Folks Are at Home 2:23
  - 4. Memories of You 2:53
    - 5. Ashes of Love 2:31
  - 6. I'll Meet You In Church Sunday Morning 2:31



## Kyle I FOUND A FRIEND

COMPATIBLE 33 1/3 RPM



STEREO LPS - 101 A

- 1. MARANATHA (The King Is Coming) 3:06 (Lambert)
- 2. LIFT HIM HIGHER 3:58 (Piper)
- 3. TRUST HIM 3:23 (Lambert)
- 4. HOW LONG HAS THE TRAIN BEEN GONE 2:24 (Preston)
- 5. I FOUND A FRIEND 3:05 (Lambert)



#### Kyle I FOUND A FRIEND

COMPATIBLE 33 1/3 RPM



STEREO LPS - 101 B

- 1. JESUS LOVES ME 3:04 (Traditional)
- 2. SOMETHING BEAUTIFUL 3:33 (Gaither)
- HAVE A LITTLE TALK WITH JESUS 2:00 (Traditional)
- 4. AMAZING GRACE 4:46 (Arr. Shaw)
- 5. HE TOUCHED ME 3:52 (Gaither)



#### FOR PROMOTIONAL USE ONLY/NOT FOR SALE

#### DIANA ROSS

STEREO 33 1/3 RPM



374631139-1 SIDE ONE

1. "The Best Years Of My Life" (LP Version) (4:19)

Written by Will Jennings & Steven Allen Davis PRODUCED BY NICK MARTINELLI FOR WATCHOUT PRODUCTIONS Blue Sky Rider Songs/Warner-Tamerlane Publishing Corp./ Original Twangster Music/Willin' David Music (BMI)

2. "The Boss" (LP Version) (3:57)

Written by Nickolas Ashford & Valerie Simpson PRODUCED BY NICKOLAS ASHFORD & VALERIE SIMPSON FOR HOPSACK & SILK PRODUCTIONS, INC. Nick-O-Val Music, Inc. (ASCAP)

All songs appear on the Diana Ross, "Forever, Diana" CD and Cassette 374636357-2/4 @ Ø 1993 Motown Record Company, L.P.

MAD, AND MICTO, BY MOTOWN RECORD CO. L.P. LOS ANGELES, CA 9002084, S.A.



#### FOR PROMOTIONAL USE ONLY/NOT FOR SALE

#### **DIANA ROSS**

STEREO 33 1/3 RPM



374631139-1 SIDE TWO

1. "Ain't No Mountain High Enough" (LP Version) (3:30)

Written by Nickolas Ashford & Valerie Simpson PRODUCED BY NICKOLAS ASHFORD & VALERIE SIMPSON FOR HOPSACK & SILK PRODUCTIONS, INC. Nick-O-Val Music, Inc. (ASCAP)

2. "Someday We'll Be Together" (3:25)

Written by Jackey Beavers, Johnny Bristol & Harvey Fuqua PRODUCED BY JOHNNY BRISTOL Jobeta Music Co., Inc. (ASCAP)/Stone Agate Music (BMI)

All songs appear on the Diana Ross, "Forever, Diana"

CD and Cassette 374636357-2/4

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MAD AND MATD, BY MOTOWN RECORD CO. L.P. LOS ANGELES, CA 90/02/24 S.A.

#### STRICTLY FOR THE RADIO

### SMOOTH B "Mirror, Mirror"

Written by D. Barnes, Smooth Move Music (BMI) & R. Taylor, Grand Cuts Music/Famous Music Corp. (ASCAP) All music produced and composed by: Epitome of Scratch for Phrame Ent.

Side A 33 1/3 rpm 4575





Lead Vocals by Smooth B • Background vocals by Val Young •
Reggae Chant by Ital Joe • Scratches by Kirk Wan
Recorded and mixed at Galaxy Sound Studios, Hollywood, CA
Taken from the ONE MILLION STRONG album - 72667-4/2





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#### STRICTLY FOR THE STREETS

### 1. 2 PAC & NOTORIOUS B.I.G.

"Runnin"

Written by: 2 Pac, Notorious B.I.G. and Dramacydal Produced by: Easy Mo Bee for Bee Mo Easy Productions. Additional production by Moe Z. M.D. for I.M.I. Entertainment

### 2. SNOOP DOGGY DOGG & DR. DRE "187um"

Produced by Dr. Dre

Side B 33 1/3 rpm 4575





Taken from the ONE MILLION STRONG album - 72667-4/2





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#### ANITA SHEER

STEREO Side 1



SE4225

1. GO AWAY FROM MY WINDOW-2:58 (Arr: Sheer) Ridge Music-BMI 2. LA BAMBA-1:58

(Arr: Simpson) Plage Music-BMI 3. CECILIA—2:22 (Simpson) Ridge Music—BMI

(Simpson) Ridge Music—BMI
4. THE SINNER (E! Pecador)—2:39
(Parish-Roth) Mills Music—ASCAP
5. THE FOX—139
(Arr: Sheer) Ridge Music—BMI
6. ARVA—2:43
(Gill-Raskin-Seltzer) Galvo Music—ASCAP
Produced by Paul Tannen
Tannen Music, Inc.
A Tanridge Production

A OIVISION OF METRO-GOLDWYN-MAYER. INC.



#### ANITA SHEER

Side 2



SE4225

I. DOESN'T ANYBODY KNOW MY NAME-2:53 (Two-Ten; Six-Eighteen) (McKuen) In Music—ASCAP 2. TRAN, TRAN—2:10 (Simpson) Ridge Music—BMI

(Arr: Sheer) Ridge Music-BMI 4. LINSTEAD MARKET-2:34

A. LINSTEAD MARKET—2:34
(Arr: Simpson) Ridge Music—BMI

5. CALL THREE TIMES (San Shrixis Tris Fores)—2:35
(Hadjidakis-Simpson) Peter Schaeffer's Music—BMI

6. OH MARY DON'T YOU WEEP—2:13
(Arr: Sheer) Ridge Music—BMI
Produced by Paul Tannen
Tannen Music, Inc.
A Tanridge Production

A OIVISION OF METRO-GOLDWYN-MAYER, MCC.

### SOULERO THE EDDIE HIGGINS TRIO

## ATLANTIC SIDE 4

- 1. TANGO AFRICAINE Eddie Higgins
- 2. LOVE LETTERS Victor Young
- 3. SHELLEY'S WORLD Bill Traut
- 4. SOULERO Richard Evans

(12275)

### SOULERO THE EDDIE HIGGINS TRIO

# ATLANTIC SIDE SIDE

- 1. MR. EVANS Richard Evans
- 2. DJANGO John Lewis
- 3. BEAUTIFUL DREAMER Arr. Eddie Higgins
- 4. MAKIN' WHOOPEE Donaldson-Kahn

(12276)



WEST SIDE Radio Mix/3:52

EAST SIDE Dance Mix/5:38

Written by Mike Gordon and Chas Boone

**Produced by Alex Biegun** 

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UNIVERSAL RECORDS

STEREO/45 RPM



# high-fidelity PACIFIC JAZZ

#### SOUL HITS/LES McCANN

SIDE 1



Mfd. by Capitol Records, Inc. U. S. A.

- BACK AT THE CHICKEN SHACK 3:58
   (Jimmy Smith)
- 2. SACK O' WOE 3:06 (Julian Adderley)
- GROOVE YARD 3:17 (Carl Perkins)
- 4. SERMONETTE 2:30 (Nat Adderley)
- 5. SONNYMOON FOR TWO -- 2:38 (Sonny Rollins)

# high-fidelity PACIFIC JAZZ

#### SOUL HITS LES McCANN

SIDE 2



Mfd. by Capitol Records, Inc. U.S.A.

- 1. BAG'S GROOVE 3:00 (Milt Jackson)
- 2. SHINY SILK STOCKINGS 3:55 (Frank Foster)
- 3. SISTER SADIE 4:02 (Horace Silver)
- 4. LI'L DARLIN' 3:38 (Neil Hefti)
- 5. WORK SONG 4:10 (Nat Adderley)



SL 14557 (SL 14557 SA)



SIDE 1 33 1/3 RPM

#### DOROTHY NORWOOD

- 1. GOD CAN
- 2. DON'T FORGET WHERE
- YOU'VE COME FROM

  3. A BLESSING IS ON THE WAY

  4. PRAY FOR ME

Manufactured and Distributed by Arista Records. Inc.



SL 14557 (SL 14557 SB)



SIDE 2 33 1/3 RPM

#### **DOROTHY NORWOOD**

- LOVE EVERYBODY DAY
  LET MY LIFE BE THE SONG THAT I SING 1. LOVE EVERYBOD' 2. LET MY LIFE BE T 3. THE CROSS ROAD
- 4. HE WILL PROVIDE

Manufactured and Distributed by Arista Records. Inc.



CARNIVAL ART
"MR BLUE VEINS"
"CARNIVAL ART EXPOSED —
BEHIND THE SCENES WITH
MR, BLUE VEINS" 9:13
BEGGARS BANQUETZRCA RECORDS—
PROMO ONLY NOT FOR SALE





Sony Classical

### GODS AND GENERALS

(Motion Pictures Soundtrack) Bob Dylan & Mary Fahl/ w/Slates

rt/6:59

Sony Music Studios/SC-GAG-BD/MF-SL/TE-DB-122302/WO343281/ed/1/10/20



Alemen 1911





## UNIVERSAL

#### LAZYBOY

- 1. "UNDERWEAR GOES INSIDE YOUR PANTS"
- 2. "FACTS OF LIFE"
- 3. "INHALE POSITIVITY"
- 4. "THE MANUAL"
- 5. "I LOVE NY"
- 23:00

UNIVERSAL RECORDS





#### POST PERFECT

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PORTISHEAD
"SOURTIMES" 3:23
"TO KILL A DEAD MAN" 10:19
LONDON RECORDS





### POST PERFECT

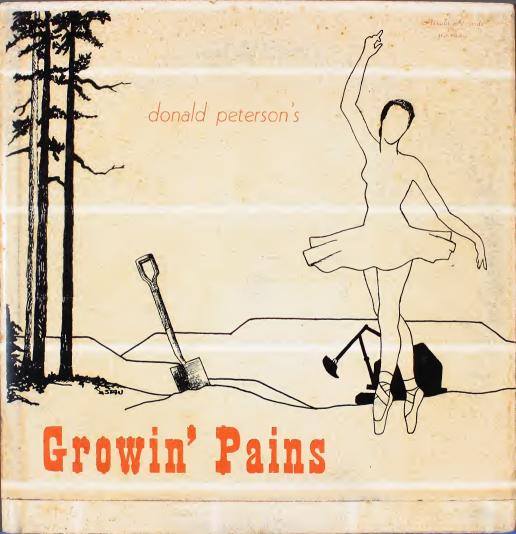
220 East 42nd Street New York, N.Y. 19017 (212) 972-3400

PORTISHEAD
"SOURTIMES" 3:23
"TO KILL A DEAD MAN" 10:19
LONDON RECORDS









#### Direct from the stage of the Hibbing High School Auditorium, with original cast, orchestra, and

three smash performances, Mesali Records presents the complete musical score of donald peterson's "Growin' Pains"







#### MUSICAL NUMBERS.

MUSICAL NUMBERS.
Overture Orchestra Growin' Pains Doreen Miller Richard Egge Harold McHale Irene Goldfine
Lester Tangedahl Paula Teske
To Be Born George Cassidy
Picnic Ballet Orchestra
In Style With a Smile Joseph Rosc
Gene Cawley
Alex Bedard
Keith Vorhies
Bert Chez
Herman Feldman
If You're Over Thirty
Adelyne Potami
Vera Gunderson
Give Me A Miner Harriet Chez
I Want To Tell a Joke Joseph Rosc
Union Party Ensemble
Faith Lester Tangedahl
Boyd Angen
Lester Hallock
Ray Sweazy
Ensemble
Hang Your Hat Ruth Ryan
Our Range Ensemble

For many years the colorful development of the Mesabi Range, a forty mile stretch of rich iron ore deposits located in Northern Minnesota, has clamored for recognition. Although it's discovery dates back only sixty-

five years, it encompasses the pioneer life of earliest American history, the excitement of the gold rush of '49, the lawlessness of a Dodge City, and the pathos, humor and faith of men and women who braved the dense wilderness of Minnesota and tamed it into one of the richest producing industries in the world. The Great Mountain, Mesabi, now contributes 75% of the iron ore used by our entire country. During Minnesota's Centennial Year, what could be more fitting than a tribute to her greatest industry; and how could it better be told than through music, drama and dance, written and produced by a native son, portrayed by people from communities on the Iron Range.

The composer, Donald Peterson, is a graduate of the University of Minnesota and has been writing professionally for the past eight years. He has recently returned from his enlistment in the United States Armed Forces, during which time he served in the capacity of entertainment specialist at the famed Recreational Center, Berchtesgaden, Germany, His Illiting melodies, witty lyrics and depth of musical expression brough him a seven minute standing ovation at the Premier Performance of "Growin" Pains."

Staging, designing and dramatic direction, which formed so large a part of this colorful production, were handled by George and Grace Cassidy of Chisholm, Minnesota, who have to their credit eighty-eight months of professional Broadway musical comedy experience.

George Cassidy also played the lead dramatic role of a stranger engaged in conversation with a young girl (MaryAnn Kiminki) who is bored by a "Here" that she wants no part of. By means of a magic guitar, the stranger recreates for her eyes and ears the growing pains and other unique experiences shared by a past of sixty-five years.

Dancers in the production were: Judy McWilliams, Tony Dren, Joe Ban, and Doreen Miller.

Orchestrations written by John Zedchlik.

Members of the singing ensemble include Alli Hill. Marjorie Falstrom, David Marvin, Dorothy Weinberger, Dolores Bies, Curtis Hudelson, Theron Christenson, Sharon Margo, Marilyn Sikich, Nova Kinney, Ruel Falk, Irene Jaakkala and Nancy Hecimovich.

Assistant conductor, Clyde Hill. Oboe soloist, Kenneth Ahola. Piano soloist, Donald Peterson.

Mesabi Records



331/3 High Fidelity





Cantata No. 11

## Praise Our God

Kathleen Ferrier (Contralto) William Parsons (Bass) William Herbert (Tenor) Ena Mitchell (Soprano)

with

The Cantala Singers and The Jacques Orchestra Conductor: Dr. Reginald Jacques (Continuo: Dr. T. Lofthouse)

#### BACH

BACH: Cantata No. 11

LPS 160

#### CANTATA NO. 11-PRAISE OUR GOD

The Cantata Singers and The Jacques Orchestra (Continuo: Dr. T. Lofthouse) Conductor: Dr. Reginald Jacques

Soloists: Kathleen Ferrier (Contraito), William Herbert (Tenor), William Parsons (Buss), Ena Mitchell (Soprano)

An important part of Bach's duties as a 'cantor' in the Lutheran Church was to provide each week a cantata for the long and important morning service. The cantata ws the 'principal music'; for the rest of the music he was not wholly responsible. 'Provide' is the important word. In our own times, the organist and chairmaster of a Church has to 'provide' the music by training the choir and playing the organ; but even in Cathedrals and Colleges and other old foundations the organist is no longer expected to write the music himself. Yet the writing of the music to suit the season and occasion of each Sunday was a main part of Bach's weekly task. It is stated by Bach's first biographer, Johann Nikolaus Forkel (1749-1818) that he wrote no less than five annual cycles of such cantatas, each one a moderately elaborate work. Of these, 199 cantatas are preserved intact, together with the six that make up the Christmas Oratorio, three others unfinished, and four of doubtful authorship.

The Church Cantatas are not widely known to the Bach-loving public. Yet the figures given above show that they constitute, as a whole, the largest corpus out of the whole vast quantity of music 'provided' by that never-ceasing, daily-working genius, J. S. Bach. In no other form (and he used many forms) did he pour out his soul so prolifically. His strong religious feelings found full outlet in them: his sense of the picturesque combined with his intense love of the sacred words to make this weekly task one of faith and inspiration and no mere journeyman's tally. The variety contained in these 23 massive volumes of the Bachgesellschaft is quite extraordinary. The Church cantatas are laid out on no fixed plan: about one third are for solo voices, the rest for soloists and chorus. In orchestration, they are no less diverse; the late Professor W. Gillies Whittaker, classifying these cantatas from the instrumental point of view, has to run to no less than 18 categories. In subject, in religious approach, in lay-out, and in individual 'numbers', we find the same variety. But one feature is fairly consistent across the whole gamut of works. The Church cantatas were always written as music for an occasion - that is, with a ritualistic object. In the Lutheran 'main service' of Bach's time, the Gospel for the day had a particular importance. Around the Gospel were assembled the 'principal music' (or cantata) and the chorale (or choral) --- the great hymn for the day. It was Bach's practice to use the day's chorale as a basis for his organ playing; he used it also as the centre-piece (in most cases) of his cantata, thus giving religious relevance a mastery over his musical inspiration, which very seldom flagged. In no other extended body of music, secular or religious, can one find a wider range of emotions, from the dramatic to the intimate, from the splendid to personal grief. It is difficult to believe that any one can plumb the depths of Bach's soul until they have some acquaintance with the Church cantatas as a whole. They hold the secrets of the organ works no less than they do those of the B Minor Mass, the Passions, and the intrumental works especially the Chorale Preludes for organ.

To say that No. 11, this particular cantata, is typical is rather like the oculist's saying to his patient: "You have absolutely normal sight, which is almost unknown." Yet, in one sense, we may use it as a good example of what might be in store for us were we to study or hear the rest of the

LONG PLAYING RECORD 33-1/3 R.P.M. (MICROGROOVE)

near 200 works. No. 11 is one of the most splendid of the whole set, yet within its small framework contains much musical incident. It was written during the period of the Leipzig cantorate: around 1735-36. One should observe at once that in 1733 Bach sent the Kyrie and Gloria of the B minor Mass to the Elector at Dresden, seeking the post of composer to the Electoral Court. He was not appointed until 1736, and did not proceed with the actual writing of the Mass until after this second date.

Cantata No. 11 was written for Ascension-tide; three other cantatas designed for the same period have survived (Nos. 37, 43, and 128). If is certainly conceived in the grand manner, and one may imagine Bach with the town-band players helping him, and perhaps also a very full (or even augmented) choir. The scoring is for three trumpets, with their usual complement of drums, 2 flutes ('traversi', Bach stipulates), 2 oboes, first and second violins, violas, and 'continuo' — obviously meaning some form of violoncello with a keyboard as a background. The orchestra plays a very important part in the work, and there is much variation in the layout of the instruments.

Bach himself did not consider this work as a 'cantata'; he labelled it 'Oratorium', as he did with 6 cantatas for Christmas and the work designed for Easter. The reason why Bach gave this title to his Ascension Cantata goes back to the texts he used.

The earlier tradition of the German Church cantata was to use only Biblical words and hymns; but composers gradually broke away from this, and Bach mostly used metrical verses from one source or another (e.g. Erdmann Neumeister's volume of religious poems to cover the whole year), together with hymns and passages from Holy Writ. In Cantata No. 11, however, he followed the plan of the Christmas Oratorio and introduced a narrator, an 'Evangelist', who, a tenor, tells the story in the words of St. Luke's Gospel.

The cuntata is one of the most richly developed in its counterpoint. The opening movement is an extended chorus, the orchestra is importat and elaborate, and the voices a firm and vigorous background. The Evangelist next enters in a recitative and is followed by a bass soloist in another recitative accompanied by two flutes. Then comes the beautiful alto aria which Bach later used, in another key, for the Agnus Dei of the B minor Mass. After another entrance of the Evangelist, there follows the chorale, sung by the chorus with the orchestra doubling the voices (in 34 time). Then come three more recitatives, the first sung by the Evangelist and bass soloist together, the second by the alto, and the third by the Evangelist alone.

The ensuing aria is one of the most magnificent in all Bach's Church cantatas. It is scored for the flutes (in unison), one oboe, violins, and violas, and there is no bass part, with the result that it floats in the air before us. It is, in fact, an elaborate contrapuntal quartet for voice and instruments and as such is a wonder of workmanship. The final chorus, of great splendor, is no less elaborately contrived. The orchestral part is as brilliant as that of the chorus, and the movement ends in a blaze of orchestral color.

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# Bach Cantata no.78

Walter Reinhart, conducting the Reinhart Chorus

Winterthur Mixed Chorus,

Winterthur Orchestra and Soloists

#### J. S. BACH-Cantata No. 78-"Jesu der du meine Seele"-Reinhart Chorus of Zurich-Winterthur Mixed Chorus-Winterthur City Orchestra-Walter Reinhart, Conductor

Karl Matthaei, organist — Touty Hunziker-Druey, harpsichordist—Ernst Haefliger, tenor—Hermann Schey, bass

Johann Sobastian Bach's vocal compositions outnumber his instrumental works three to two. And yet, of his approximant 285 vocal compositions only one—the early church cantast, Gott ist mein König—was published during his lifetime. At the time of the founding of the Bach Society in 1850 (the centenary of the composer's death) at least two-thirds of his compositions existed only in manuscript form, while less than ten per cent of his vocal works had appeared in print. Even today, when his complete works are available in published form, a mere handful of the vocal works are familiar to the average massic lover.

Bach's cantatas are the prototype of his choral style, since his great Masses, Passions and oratorios are merely strings of cantatas put together; and of his instrumental style, since they cover the entire range of musical expression. Any adequate study of the cantatas would probably take a lifetime, which makes it quite remarkable that Bach completed some 265 cantatas during his 27-year stay in Leipzig as Cantor of the Church of St. Thomas, Most of the cantatas were written for use in churches where Bach officiated as organist or cantor-some on themes appropriate to the day in the church calendar, others for special occasions. The words of the cantatas were almost always in verse, except for the opening number, which was frequently a setting of a text of the Scripture. They were usually chosen with reference to the lessons, Gospel or Epistle of the day. When the words of the first number were Biblical the poet in the numbers that followed enlarged on the train of thought suggested. When the cantata was founded on a well-known hymn, as was often the case, the first verse of that hymn was used for the opening number, and successive numbers were generally free paraphrases of succeeding verses of the hymn. In most instances the cantata ended with the last verse sung in four-part harmony hy the choir accompanied in unison by instruments

The cantatas of Bach may be divided into two classes-those for chorus and those for solo voices, of which the former are by far the more numerous. Even today there is considerable difference of opinion as to the proper way to perform Bach's vocal works, the main point in dispute being whether the cantatas (or Passions, Masses or oratorios) should be presented according to the original scores or in more or less modern arrangements. In a memorandum presented by Bach to the Town Council of Leipzig in 1736 dealing with the number of musicians necessary for the performance of music at the churches served by the Thomasschule (where Bach was director) he specified three voices to a part as the very minimum. "How much better it would be if there were four to a part and each choir consisted of 16 singers," Bach added. It should be remembered that the great massed choruses and 150-200voice choral organizations that perform Bach's vocal works today are a far cry from the groups that performed them under the composer's direction. For the most part Bach's music was written for performance by boys, and the composer had to contend with the problem of maintaining a reserve supply of boy singers on whom he could call when it was necessary. The question of whether Bach intended his cantatas for eventual performance by large choral bodies is another matter entirely.

Within the framework of his own form of choral art Bach was a matter of sacred drama. He, as much as anyone clee in the history of music, realized the necessity of capturing through musical sound the mood in thought of a text. For example, he used two kinds of motives to express ground the mood matic progression of five or six notes, and a uniform sequence of notes in matic progression of five or six notes, and a uniform sequence of notes in of the first chorus of the Cantata No. 78 in which the composer attempts to put into musical expression the thought of Christ's suffering.

"Jesns, der du meine Seele Hast durch deinem bittern Tod, Aus des Teufels finstrer Hohle Und der sehwern Seelnot Kraftielich beransserissen."

"Jesus, who hast by Thy bitter death Mightily torn my soul from deep distress and the gloomy pit of the devil . . . "

The "mighty tearing" of the soul from the gloomy pit of the devil is symbolized by an ascending figure of 8th and 16th notes which, along with an opening bosto ostinato (ground bass) theme, forms the construction of the whole opening movement. Bach was astonishingly modern in his use of musical devices to suggest certain emotions or modes. Through phrasing, special attention given solemn and passionate rhythms, accentration of certain notes corresponding with stressed portions of the text, and elaborate use of the trill he demonstrated himself no less a brilliant tone painter than composers of a century and a half later.

The Centrate No. 78, Jenus, der du meine Seele, was written some time after 1734 and is intended for performance the fourteenth Sunday after Trinity. From the standpoint of emotional depth and musical richness it differs from the Mass in B Miner and the Passions according to St. Matthew and St. John only with respect to proportion. Like Bach's other church centrata, in the words of Sanford Terry-Bach's distinguished biggrapher—it "reveals the deeps of his character, the high purpose to which he dedicated his genins, the deeps of his character, the high purpose to which he dedicated his genins, the keenness and clarity with which he visualized Bible scenes and characters... his devotional portraysl of the Savionr's gracious dignity, ""Who contained the scenes and characters... his devotional portraysl of the Savionr's gracious dignity, ""Who contained the scenes of the Marting, but as the malignant and cumberous Serpent of Gensia, the Creat Dragon of Revelation? For always Bach depicts his rolling gait in writhing themes which outline his motion as clearly as an exteher's pen. With what tender touches he paints the scene of the Nativity! And with what poignant emotion he follows the Savionr's footstept to

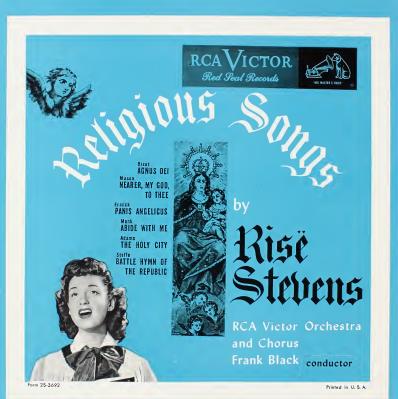
CANTATA NO. 78 - Jesu, der du meine

BACH

The final solos of the Cantata No. 78 run to considerable length, as is the case in many of Bach's church cantatas and in his Passions and Masses. In the duet "Wir cilen mit schwachen, doch emigen Schritten" ("We basten with feeble, yet diligent steps") one can detect the ingenious manner in which the composer reproduces in the bast the motion of slow, measured tread suggested in the text. The expressive arisos, "Dies, Mein Herr" is one of Bach's most beautiful and characteristic pieces of vocal lyricism.

This recording of the Cantata No. 78 was made during an actual performance at the Third International Bach Festival at Schaffhausen, Switzerland, in May, 1950, under the direction of Walter Reinhart, with the following choruses and soloists:

> Reinhart Chorus of Zurich Winterthur Mixed Chorus Winterthur City Orchestra Ernst Haefliger, tenor Hermann Schey, bass Karl Matthaei, organist Touty Hunziker-Druey, harpsichordist



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#### RELIGIOUS SONGS

Music has formed one of the essential vertebrae of the religious hackbone - either as a creed or in actual worship, from time immemorial. To sing in praise of the Deity or the welfare of human beings and the furtherance of the Spirit has been a musical expression traced back to primitive times. King David sang his Hymns, and the history of the culture of Man gives prominence, throughout the years, to this

expression of feeling through music. To list the varied contributions of music to religion is naturally impossible in this very short introduction. However, it is well to point out the spade work of men such as Martin Luther and Samuel Schastian Wesley, who, as composers for the Church of England, did very important work. And again must be mentioned the work of that remarkable composer, Johann Sebastian Bach, whose catalogue is crammed with religious musical expression through the form of the cantata, the passion music and the oratorio. Handel, Haydn, Beethoven, Mendelssohn, Schubert and every representative of importance from the classic, romantic and nationalistic schools to the most ultra-modern, have contributed to this important phase of music-making. At times, the music has been of religious and spiritual intensity, but not necessarily written for specific utilitarian purposes; notwithstanding the original objective, all such work has become a form of religious music and must so be considered. In addition, quite often originally formed secular material has been adapted for religious use, since its basic characteristics are acceptable for that use. In this recording, the various types are well illustrated.

Georges Bizet (properly Alexandre César Leopold), famous as the composer of Carmen, studied piano, organ, harmony and composition; the last with Halévy, whose daughter he married in 1869. In 1857 he shared a prize for an operetta with Lecocq, a good beginning to a successful future. As a pianist he was renutedly astounding. (Even Liszt observed his technical prowess with approval.) He left piano compositions for two and four hands, and arranged quite a sizable amount of well-known compositions for the piano, Bizet completed his father-in-law's operas, Noé and Vanina d'Ornano, and published many charming

In the list of works by Bizet there are four so-called Motets et Hymnes. It has never been proven that these are actually by Bizet, and are in all probability arrangements made by others. This situation arises from the fact that in all instances the works are arranged from sections of his works. "Agnus Dei" is a transference from the Intermezzo found as part of his charming L'Arlésienne music, forming the second movement of the second orchestral suite. The two L'Arlésienne Suites are drawn from the incidental music Bizet composed to a play by Alphonse Daudet. While the play is only of historical record, contemRisë Stevens

Mezzo-soprano

RCA Victor Orchestra and Chorus

> Frank Black Conductor

porary audiences enjoy the beautiful music that Bizet wrote to it. The "Agnus Dei" has become extremely popular and was one of the Bizet compositions sung at his funeral.

The words of "Nearer, My God to Thee" were written in 1841 by Sarah Adams with the music based on an old English tune. There has been some criticism of this very beautiful hymn because a few critics complained that it "contained nothing of Christ"; but the universal use of this hymn belies such criticism. It was a favorite of President McKinley and history has it that he was heard faintly singing this hymn when he was dving.

It would be expected that the deeply religious nature of César Franck, most apparent in his largescaled works for chamber music groups and in his well-known Symphony in D Minor, would find confirmation in the writing of any specific religious work. This was already apparent in one of Franck's earliest compositions entitled "Ruth," a biblical ecloque for solo voices, chorus and orchestra, "Panis Angelicus" is an individual work for solo voice, composed esperially for the church. When Franck wrote his Mass for Three Voices he incorporated "Panis Angelicus" within it. The original setting was for tenor voice, harn, 'cello and double bass, It has become a favorite and has been transcribed for a great number of varying combinations.

The oft-sung hymn, "Abide with Me," was written to words by the Reverend Henry F. Lyte in 1847. Lyte was an obscure Devonshire parson who composed the words after a sermon when he was very ill. Soon thereafter he died (November 20, 1847) and, according to hymnal history, his last works were "Peace, lov!" The music for this composition was composed hy William Henry Monk. William Monk gained fame for his great influence on English hymnody by editing the music of Hymns Ancient and Modern. He was associated with pioneering for popular musical education. He edited many works, including some for the Church of Scotland, and made several contributions to the modern hymnals. This hymn, "Abide with Me," has a glowing warmth and confident optimism almost a reaffirmation of faith. During the First World War, Edith Cavell sang it just before she suffered

martyrdom in Belgium in the year 1915. Stephen Adams, the composer of "The Holy City," is a musical pseudonym. The real name of this English vocalist (baritone) and composer was Michael Maybrick - born in Liverpool, January 21, 1824, who died in Buxton, August 25, 1913. He enjoyed the usual early career of studying with various teachers. Later, he hecame a very important soloist, touring throughout England, Canada and the United States. "The Holy City," with words by F. E. Weatherly, is an example of a concert song whose secular origin has been transferred for use into various church services. The song deals with Jerusalem, its beauty and the glory of visitations by the Almighty.

The "Battle Hymn of the Republic" is a rare type of song - simultaneously martial and religious. Its religious use centers mainly around the fact that it is sung in church whenever Memorial Day or Independence Day may fall on a Sunday.

The music of "Battle Hymn of the Republic" was in existence hefore the words were written by Julia Ward Howe, who has been characterized as both an author and a philanthropist-friend of the slaves. She was born in 1819 and died in 1910, a very long life undouhtedly filled with health and purpose. It was during the Civil War that she wrote (as well as sang) this stirring hymn. During maneuvers the Union soldiers were suddenly attacked; it was on the return march, after this assault, that Mrs. Howe began to sing army songs in which others joined. One of the songs she sang was "John Brown's Body" when it was suggested that she write some words for that stirring tune. It was in February, 1862, that the words of the "Battle Hymn of the Republic" were published in the Atlantic Monthly. The song was used constantly - at the celebration of the Battle of Gettysburg, at Negro meetings, and at meetings held for women suffrage. In regard to the "Battle Hymn of the Republic," it is quite important to quote Mrs. Howe, who said: "I hope and believe that it stands for what our whole country now believes in - that is the sacredness of human liberty. My poem did some service in the Civil War. I wish very much that it will do some service in the peace which I pray God will never he hroken."

The music examples recorded here, from different periods in history, nevertheless all attest to man's essential goodness and desire for peace within. Perhaps more of this kind of music, sung and heard widely, would achieve success in the kind of world all peoples sincerely strive and hope for.

Notes by ARTHUR COHN



J.S. Bach Moter No. 3

Jesus, Dearest Master

(Jesu, Meine Freuds)

RCAVICTOR Red Seal Records



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#### J. S. Bach MOTET No. 3: JESUS, DEAREST MASTER

(ENGLISH TRANSLATION BY HENRY S. DRINKER)

Among the great choral works of Bach that appeared during the Leipzig years of 1723 to 1750, we find this stirring moter for five-part mixed chorus (two sopranos, altos, tenors and basses). The text consists of the six verses of Johannes Pranck's hymn, Jesu, meine Frande, with five intervening movements on verses 1, 2, 9, 10 and 11 of the eighth chapter of the Episile to the Romans.

Baeh's biographer, Spitta, comments that in these freely invented passages, "he discourses with the fervency of faith on the importance of Christ's atoning work. . . . The germ of Protestant Christianity is embodied in this great work. Bach uses all the power of his inmost convictions to give expression to the teaching of Luther in its utmost rigor and purity. But with this keen dogmatic eertainty he combines the deepest personal devotion to Christ. In no other of his works do we so plainly see how completely the two parties into which the ehurch of his time was divided-namely, orthodoxy and pietism-had ceased to exist for him. Even if we knew nothing more with regard to the position taken by Bach in church disputes, an attentive consideration of this motet would suffice to guide us to the right opinion. It is indeed a work 'for all time.' allotted to no particular day in the ecclesiastical year, though occasion for it may have been given by the Eighth Sunday after Trinity, the Epistle for that day being taken from the eighth Chapter of the Epistle to the Romans,"

According to Spitta, this work, as distinguished from the standard motet, "was not intended as an introduction to the service, but as a substitute for the concerted music between the reading of the Gospel and the sermon."

A regular portion of the church service during Bach's time, the motet had its appointed place at the beginning of the early service and of vespers, after the organ preludes. At the Leipzig churches of St. Thomas and St. Nicholas, they were performed with Bach himself aecompanying. It has been pointed out that many of these works were of such grand proportion that they must have been performed before the sermon in the cantant's place and it is known that Bach occasionally substituted the one for the other.

Among the remarkable features in the musical structure of the Motet No. 3, the perfect symmetry for musical arrangement has been pointed out by Sir Donald Tovey. The first and last verses have been set to the same music, as have the first and the last of the prose scriptural choruses. In addition,

Robert Shaw

Conducting the

RCA Victor Chorale and Orchestra

there are two scriptural numbers for Trio, and these are placed at equal distances, the one from the beginning and the other from the end.

The text of the Motet No. 3, in Henry S. Drinker's translation, follows:

Chorale: Verse I

Jesus, dearest master, Thou my spirit's Pastor, Shepherd of my soul! An! how long in anguish Must my heart thus languish Til it gains its goal? Beacon bright, my heart's delight, Far beyond all earthly treasure Thy regard I measure.

Chorus: Romans viii. 1

So is there now no damnation for the spirits who to Jesus Christ are true, they who seek not after Mammon, seek for Him alone.

Chorale: Yerse II
Under Thy protection,
From the foe's subjection
I am ever free.
Tho' the fieud assail me
Nor aught else avail me
Jesus stands by me!
When in life the storm and strife
High with hellish horrors heap me,
Jesus safe will keep me.

Trio: Romans viii. 2

So now the Law, the Law that is of the spirit, living in Christ the Savior, liberated me from out the Law of sin and dissolution.

Chorus: Verse III Henee, ye fiends ferocious Hence, thou death atrocious Hence, thou fear, and cease. Rage ye, rage ye foes and threat me, Nay ye will not fret me, Here I sing in peace. Night so vast leaves me aghast; Earth's abysses may not mumble Tho' they loud would rumble.

Fugue Chorus; Romans viii. 9

Ye are not of the flesh but of the Spirit, the flesh abides not in you; Ye are not of the flesh but of the Spirit if there the Holy Spirit abideth. Whoso the Spirit doth not have, he is not of Christ.

Chorale: Verse IV
Hence, ye earthly riches,
Wealth that so bewitches,
Jesus, Thee I crave.
Hence, ye empty splendor,
I will not surrender,
Never be Thy slave.
Death and pain do I disdain
Nor will any trial grieve me
But that Jesus leave me.

Trio: Romans viii, 10

If Jesus Christ abide in thee, then is thy body dead for thine evil doing; the spirit in thee is living, because of righteousness in thee.

Origineousness in these V fare thee well, O Pleasure, That we mortals treasure, Thou art naught to me. Fare thee well, wrong doing, Never more a-wooing Will I come to thee. Fare the well, thou empty shell, Thine enchantment must I sever, Fare thee well forever.

Chorus: Romans viii, 11

If in your hearts still God's spirit, that hath raised up Jesus from the dead, is now dwelling, swill He, the God who thus halt raised our Lord and Savior Jesus from the dead, quicken by this same spirit your mortal bodies, by His spirit, that doth dwell in you alway.

Chorale: Verse VI
Hence, thou imp of sorrow,
Joy comes with the morrow,
Jesus is at hand!
By my tribulation
Gain I consolation,
Reach the Promised Land.
With Thee near no harm I fear,
Fear not death nor fear disaster,
Jesus, decarest Master.



# The Lord is My Shepherd



Psalms and Sacred Songs

James Mewill

With Instrumental Accompaniment Under Direction of Victor Young

THE LORD'S PRAYER . THE TWENTY THIRD PSALM (The Lord Is My Shepherd). AVE MARIA . THE ROSARY . ABIDE WITH ME GOIN' HOME (From Large of "The New World Symphony"). THE LOST CHORD. BEAUTIFUL ISLE OF SOMEWHERE

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THE LORD IS MY SHEPHERD TAMES NEWILL

### THE LORD IS MY SHEPHERD

SACRED SONGS

#### sung by JAMES NEWILL (Baritone)

With Instrumental Accompaniment Under Direction of Victor Young

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2. THE TWENTY-THIRD PSALM Albert Hoy Molotte (The Lord Is My Shepherd . . .)

Fronz Schuhort 3. AVE MARIA

4. THE ROSARY Nevin-Rogers

Side Two

1. GOIN' HOME Adopted from Lorgo Of "Symphony No. 5 (From the New World") Antonin Dvorók

2. THE LOST CHORD Sir Arthur Sullivan-Adeloide Proctor

3. ABIDE WITH ME Monk-Lyte

4 REALITIFUL ISLE OF SOMEWHERE

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ABOUT JAMES NEWILL ...

Notes by HUGH McEDWARDS, A.B.

Mus. Bach., AAGO

Born in Pittsburgh, Pennsylvania, August 12, 1911. James Newill in the few years he has been before the American public has already established himself as one of the half dozen top ranking singers of the country. At high school in Gardena, California, he was active in music, dramatics, and sports. He entered the University of Southern California on a scholarship. There, too, he was outstanding in the same activities. He played tackle on the championship foothall team that hoasted Ernie Smith, All-

Leaving school after two years, Newill hecame tenor soloist with Gus Arnheim's hand. During the four years he spent with Arnheim he acquired invaluable experience and his distinctive manner in putting over popular songs. With the hand he travelled throughout the United States and Canada as featured soloist, singing in hotels, theaters, private engagements, as well as filling long contracts at Los Angeles' world-famous Cocoanut Grove and Beverly-Wilshire Hotel.

Newill's first radio appearances were as a tenor. He -ang for fifty-two weeks over station KMTR, Hollywood, in his own program of popular music, then for twenty-six weeks with Burns and Allen on their famous Camphell's Soup broadcasts, At the conclusion of that engagement, he retired for a while to devote himself to serious vocal study, and it was during this period that he was persuaded that his voice was really a lyric haritone.

Back on the air again, Newill was husy steadily. For thirty-nine weeks he was with David Broek-man's Orchestra on the General Electric program. Next came a seventy-eight week contract with the same orchestra on the Union Oil Company's halfhour hroadcast. In this engagement he sang leading roles in operettas, musical comedies, and condensed versions of several operas. In 1940 he left the Union Oil Company program for twenty weeks on the Ford Summer Hour. Newill was chosen from a field of twenty-eight candidates for his assignment on this popular broadcast originating in Dearhorn, Michigan, and sent out over seventy-nine Columbia Broadcasting stations from coast to coast, Newill was honored by heing selected as a guest artist later in the season on one of the regular Ford Sunday Evening programs, with Eugene Ormandy as conductor. Oscar Hammerstein and Sigmund Romherg chose him for the leading male role in their operetta, "New Orleans." He co-starred with Marion Claire at the Milwaukee "Symphony Under the Stars." Henry Weher conducting, and his reception was nothing short of sensational, His unusual talents have been in demand at the motion picture studios, and he has sung and acted before the cameras of Twentieth Century-Fox and Monogram. On this Decca Long Play Record, The Lord Is My

Shepherd, James Newill is heard singing eight standard and ever-popular songs, five of them of the sacred solo type, a romantic song with sacred suggestions. and two of the best known of modern hymns. His performance is truly artistic in all of them. He knows how to use a naturally fine voice and is able to capture and project perfectly the mood of each song. By reason of unusual aptitude and his wide experience. Newill is in a class quite by himself in his ability to sing well all types of vocal music from the popular to the serious classic.

#### ABOUT THE SONGS

THE LORD'S PRAYER (Albert Hay Malotte) Albert Hay Malotte has been a shining star

among the newer American composers of songs. His setting of The Lord's Prayer has had a phenomenal success both as a sacred solo for church use and as used in concert and on the radio. Almost from its introduction it might he said to have become the most popular sacred song of our generation.

THE TWENTY-THIRD PSALM (Albert Hay Malotte)

STEPTEN

13

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Songs

Sacred

NEWILL

JAMES

5144

With the single exception of The Lord's Prayer, the twenty-third Psalm is undoubtedly the hest known and most loved single passage in the Bible, This setting of it, by Albert Hay Malotte, is entirely worthy of the text and of the steadily increasing recognition heing accorded it. The first words of the psalm form the title of this record, AVE MARIA (Franz Schuhert)

Franz Schnhert, one of the greatest of all song composers, wrote this justly famous melody to a poem of Goethe. So heautiful is it that it has been translated or adapted into many languages, including an arrangement for the Ave Maria of the Catholic Chnrch. As sung here, it is a simple, nnaffected prayer in English asking the Virgin's aid. THE ROSARY (Ethelbert Nevin-Robert Rogers)

Here is one of the most widely known and loved

American songs. It is not a sacred song, but a romantic one employing the idea of the Rosary as background for the meditations of the author or singer. GOIN' HOME (Antonin Dvorak)

Following on his sojourn in the United States, the

Czech composer, Antonin Dvorak, wrote his "Symphony-From the NewWorld." Many of the themes are closely reminiscent of actual Negro melodies. and the hest known of them is that of the Largo movement, An adaptation of this movement has hecome familiar and heloved by everyone. With the setting to it of the words Goin' Home, it has the flavor of an authentic Negro Spiritual of much the same type as Swing Low, Sweet Chariot, THE LOST CHORD

(Sir Arthur Sullivan-Adelaide A. Procter)

One of the prime favorites of our fathers, The Lost

Chord has brought as much fame to its composer as have his operettas-and an infinitely wider public. The poem, itself, is one to appeal to all. Together with the music, it is one of the more solid contributions of the late Victorian era to the list of sacred ABIDE WITH ME (William H. Monk-H. F. Lyte)

William H. Monk was among the foremost English

composers of church music in the nineteenth century. He wrote several good hymns, of which this one. with its fine text, is one of the best of all modern BEAUTIFUL ISLE OF SOMEWHERE

(John S. Fearis-Jesse B. Pounds)

Few modern American hymns have attained the popularity of Beautiful Isle of Somewhere. Meditative in its thought, it is of the same type as many of the Gospel Hymns.

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GOOD-BYE (Stolz, Graham) with David Brenton and his Orchestra OUR FINEST HOUR (Stolz, Egan) with Robert Stolz and his Orchestra

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Erno Sock, Soprono
The New Promenode Orchestro conducted by Hons Moy

#### LONG PLAYING RECORD 33-1/3 R.P.M. (MICROGROOVE)

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LONG PLAY 33 RECORD

UNBREAKABLE

# ongs of Devotion Fred Waring Glee Club and Orchestra

VOLUME ONE

AVE MARIA (BACH-GOUNOD) NOW THE DAY IS OVER HOLY, HOLY, HOLY THIS IS MY FATHER'S WORLD NOBODY KNOWS THE TROUBLE I'VE SEEN SOMETIMES I FEEL LIKE A MOTHERLESS CHILD ONWARD, CHRISTIAN SOLDIERS BATTLE HYMN OF THE REPUBLIC



DECCA LONG PLAY MICROGROOVE UNBREAKABLE RECORD-DL 5061

DIP 5061 SONGS OF DEVOTION-Vol. 1 FRED WARING

# Songs of Devotion

## FRFD WARING

and His Pennsylvanians GLEE CLUB. ORCHESTRA AND SOLOISTS

SELECTIONS INCLUDE:

Side One

1. AVE MARIA Glee Club and Orchestro Bach-Gouned

- 2 NOW THE DAY IS OVER Glee Club-Jane Wilson, Soloist
- 3. HOLY, HOLY, HOLY Glee Club and Orchestra-Jane Wilson, Soloist
- 4. THIS IS MY FATHER'S WORLD "Fillmore-Babcock
- Glee Club-Jone Wilson, Soloist

Side Two

- 1. NOBODY KNOWS THE TROUBLE I'VE SEEN Glee Club-Gardan Gaadmen, Soloist
- 2 SOMETIMES I FEEL LIKE A MOTHERLESS CHILD Glee Club-Walter Scheff, Solaist
- 3. ONWARD, CHRISTIAN SOLDIERS Arthur S. Sullivan Glee Club and Orchestro
- 4. BATTLE HYMN OF THE REPUBLIC Julia Word Howe Glee Club and Orchestra-Gordon Berger, Solaist

#### SONGS OF DEVOTION

About Fred Waring . . .

Fred Waring was born in Tyrone, Pennslyvania, June 9, 1900. As a Boy Scout he led the local drum and bugle corps and from it formed "Waring's Banjazztra," so called because of the unique feature of using two banjos, played by Fred Waring and Fred Buck, Tom Waring played the piano and Poley McClintock the drums. There were just four members in their first professional engagement, and their rehearsals were held in Mother Jessie Waring's parlor.

When Fred went to Pennsylvania State College to study architectural engineering, the band continued to function. Fred booked week-end jobs at the fraternity house dances and added new men to the group. It was then they took the name "Pennsylvanians." At intermission time one Saturday night. Fred and Tom dropped in at a neighboring fraternity house to listen to a Negro band from Columbus, Ohio. They heard a tune they liked and requested its title. The leader. who frankly admitted he had never seen a copy of the song, didn't have the slightest idea of its origin. He did believe, he said, that it was a "melody from an old hymn."

This started the Waring brothers on a search. The tune stuck with them Eventually the trail led to a church organist in Philadelphia by the name of Adam Geibel, the composer. After securing his permission, an adaptation of the composition was made. The title was changed to "Sleep" and has been played at the close of every Waring performance since. Songs of devotion have proved to be the most-often-requested throughout Fred Waring's career, especially during the period of world strife.

When Waring first decided to invade radio, some of the broadcasting executives took a definite stand that glee clubs had to be seen to be enjoyed. Waring disagreed and fought for his conviction. Finally, in 1933, he got his chance. Today there are choral groups on almost every musical radio program. The Waring Glee Club has become Fred Waring's trade-mark. When on January 10, 1945, the Radio Daily announced its All-American Radio Program. 1.051 radio critics of the press of America named the Waring Glee Club as a must on any great radio program. This makes it only natural, therefore, that Fred Waring should feel his greatest contribution to music has been his Glee Club. Choral music dates back hundreds of years, but it must be conceded that Fred Waring has been a strong factor in making choral singing popular and accepted, as it is today.

WARIN

FRED

OF DEVOTION - VOI.

SONOS

DECCA DL 5061

Fred Waring and his Pennsylvanians can best be described as a large family. One featured performer will step out, take his bow. and then go back into the family circle. There is no "star" system in the organization. Their trials and tribulations are the same that beset any large family and are settled in much the same manner. Everyone has to admire in Fred Waring those qualities that stand out over his super-showmanship. Those are the qualities of the average American citizen. Even though he has made the long trek from Tyrone, Pa., to big-time radio via Pittsburgh, Detroit, Chicago, Broadway and Hollywood, he still adheres to the simple human realness acquired in Mother Jessie Waring's parlor.

OTHER DECCA LONG PLAY RECORDINGS BY FRED WARING

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Edmundo Ros and His Orchestra

#### LPB. 341 MAMBO WITH ROS

Mamba Jamba; More More Mombo; I Lave ta Mambo; Mambo in F; Mamba Na. 5; Vababa Boam; Mamobo; Mamba Negro

Edmunda Ras and His Orchestra

#### LONG PLAYING RECORD 33-1/3 R.P.M. (MICROGROOVE)

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. . .

#### LPB. 165 MUSIC OF ERNESTO LECUONA

Malaguena; Jungle Drums; Gitanerias; Mario La O; Andalucia; Lo Camparsa; Siboney; Danza Lucumi

Stanley Black and His Cancert Orchestro

#### LPB. 60 STANLEY BLACK-LATIN RHYTHMS

Rhumba Tamba; Linda Chilena; Adios; La Mulata Rumbera; Canto De Ausencia; Condena; The Breeze And I; Rustic Somba

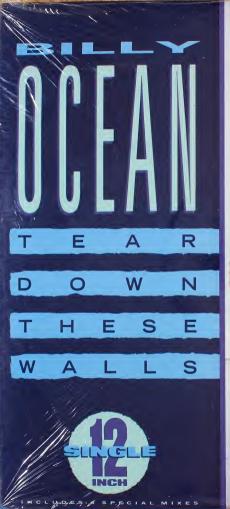
Stanley Black and His Cancert Orchestra

#### LPB. 155 EDMUNDO ROS-LATIN RHYTHMS

Samba, Sombo (Samba); La Camparsa (Rumba); Mandongo (Mambo); Paraquedisto (Choro); Conga (Jungle Samba); Gandinga (Mombo); Tica-Tico (Samba); Cumano (Jungle Rumba)

Edmunda Ros and His Orchestra

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SIDEA

#### TEAR DOWN THESE WALLS

Special Extended Mix \*

SIDE B

#### TEAR DOWN THESE WALLS

Club Mix

Instrumental Version

#### WITHOUT YOU ..

Produced by Robert John "Moth" lange
Miled by Night Grean at Service Studies Lendon
Engineered by Jerry Paul
Assistant Engineer Cheir Youvest
\*\*Specialty Remined by Gryan "Court New
\*\*Produced by Wayne Setcherical Service A Sectional
From his defendant Service A Sectional
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Promineplatinum album, Test Dates These Malls Also includes the hits, "Get Outle My Dreams, Get into My Cell and The Colour Of Love." An ariginal sound recording made by Zomba Productions LMI

Photography Isin No.



JOI-CNI 9-1505-1586-6-1589 Zambe Prof. (clore) to Managed and Celtralized by Anale Records Fro. a Bentyamenn. Music Chaup Company 6-Yeart STIN Street. Nav. 15016. Provide in U.S.A. All rights reserved. Unauthorized

WALT DISNEY'S



# MULTIPLICATION

and DIVISION



Educational.

... and Entertaining

JIMINY CRICKET and RICA MOORE

1963, WALT DISNEY PRODUCTIONS

# WALT DISNEP'S

# Disneyland RECORD

# MULTIPLICATION and DIVISION

#### MULTIPLICATION

What kind of tables don't have any legs, what kind of chickens don't lay any eggs? The rooster's eggless by his reputation, and the tables are the tables of multiplication. The table of one has the simplest ranges, the number that you multiply never changes. One times 3 is always 3, and one times 2 is 2 you see. The sign that oictures times is "Y".

and when you see it you'll know what's coming next.
So let's continue with no hesitation,

and we'll learn the simple tables of multiplication.

#### DIVISION (Intro Song)

When you hear the word "divide"

There isn't any little reason what-so-ever, you must never try to hide from it, it's arithmetic and a problem you can lick.

We will try to show you how

To take a number and divide it into sections and provide it with a power to be divided up in a manner that's clear-cut.

For Instance if you have two lolly-pops and want your friend to share some.

Just divide the two by both of you and you will each end up with one.

You will find when you divide

Your're simply trying to discover just how many times a number will go into the number evenly, when you do, you'll know what you can divide!

#### RABBITS TIMES RABBITS

I love rabbits. They have peculiar habits:
That they are cute there's really no denying
but dam those 'rigets,' they must really know their digits,
Cause they re masters at the art of multiplying.
Two times three will always equal six.
Two times three will always equal six.
They know that they they contain the six of the six of

#### GAZINTA (Dividing By Two)

Gazinta, Gazinta what a funny word
Gazinta, the strangest word you ever heard.
Listen very closely so you will learn yourself
That 'Gazinta' means a number that goes into something else!
As our Gazinta let's use number that goes into something else!
As our Gazinta let's use number that goes into something else!
Now how many times will two go into number six?
You will see that it is three you really must be very quick.
Let's take eight chocolate bars sitting in a candy store.
I want you to divide them up by two:
Then you and I will each have four.
Now let me ask you a question once again.
How many times does two go into ten?
Think of our Gazinta and I know that you'll survive.
You will learn division, you'll have no indecision

#### Side 1

### JIMINY CRICKET and RICA MOORE

- 1. MULTIPLICATION
- 2. RABBITS TIMES RABBITS
- 3. THE LATIN ESKIMO (Table of Three's)
- 4. THE MULTIPLE WALTZ (Table of Four's)
- 5. THE SWITCH-HITCH (Mixed Combinations)

- 1. DIVISION
  - 2. GAZINTA (Dividing by Two)
  - 3. THE DIVISION RIFFLE (Dividing by Three)
  - 4. GO TO THE TOP OF THE CLASS (Dividing by Four)

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(All Songs Composed by Rico Owen Moore) Wolf Disney Music Compony | IASCAPI

Printed In U.S.A.

Side 2

SEREO MONO COMPATIBLE MS 7314

FESTIVALS

FREEDOM

<del>FE</del>ATURING

# A SEDER FOR THE SEVENTIES



MORAINE PRODUCTIONS

### FESTIVALS OF FREEDOM

"A SEDER FOR THE SEVENTIES"

FESTIVALS OF FREEDOM is especially suited for family participation.

FESTIVALS OF PREEDOM is especiany source for samp parterpation.

The first side of the recording, "A Seder for the Sevenies," is not intended to replace the traditional Passover Seder, but to supplement it and perhaps to make it more meaningful for our own day. The English text, which is included hereon, follows the traditional order of the evening. It is suggested that a standard Haggadah be used with it meaning in for our own day. In English the English that the rest which has been divided according to a number system, be assigned to various members of the family so that all may participate in the retelling of the and that the way which has been driven and the amount of people attending the Seder, the distribution of parts can be varied. Since the name of God is intoned on this record, may we suggest that it be kept in a place of honor.

The music for "A Seder for the Seventies" was arranged by Cantor Charles Davidson and the following artists participated in its production: Cantor Richard Botton soloist; Mel Alpern and Sylvia Kauders - narrators; Robert Lazar - boy soloist. The text for the recording is included by permission of Ashbourne Publications. the second side of FESTIVALS OF FREEDOM contains prayers and songs for the other major Jewish festivals. Children especially should be encouraged to learn the

melodies and to lead the entire family in celebrating the holidays.

The music for these festivals has been arranged and sung by Shimon and Ilana Gewirtz, and their daughters, Shira and Aviva. David Tilman is the accordionist.

#### FOR EDUCATIONAL USE

#### A SEDER FOR THE SEVENTIES

- I. The festival of Passover is dedicated to Man's dream and hope for freedom . . . Freedom in our time . . . Freedom for all mankind.
- 2. This is a Seder for the seventies.
- 3. Men can enslave themselves when cowardice or disinterest keeps them from doing what they know is right; when ignorance, envy and bitterness conspire to blind the eye of good judgment. Then can we become bound by chains that we forge
- 4. Pesach calls upon all to strive toward attitudes of equality and toward just dealings with our fellow men. Pesach calls us to true freedom of the spirit.

#### KADESH UR CHATZ

- 5. This is the order of our Seder: Sanctify with wine: wash; dip the greens; divide the middle matzoh and hide the afikomen; tell the story of deliverance; wash again; blessing over matzoh; eat bitter herbs and combine; eat the meal itself; search for the afikomen; thank God for our food and blessings; praise Him with Psalms, and then, conclude the Seder, the order of the evening
- I. Now we begin our Seder with the Kiddush. sanctification over a full cup of winc ...
- 2. The leader washes his hands and lifts the greens, symbol of the coming spring, a time of rebirth of the spirit of all living things.
- 3. and dipping the greens in salt water, we chant the appropriate blessing . . . BOREY P'RI HOADOMO 4. The head of the table takes the middle one of the
- three pieces of matzoh, breaks it into two parts, returns the smaller portion to the table and hides the larger part for the afikomen. 5. The egg and bone are held high for everyone to see
- and the matzoh is uncovered. This is the beginning of maggid, the telling of the Passover story . . . HO LACHMO 1. Here is the matzoh, the bread of our affliction
- which 30 centuries ago was the food of our ancestors. We now resolve to feed those who are hungry and to fulfill those who are in need. Now we are not all free. Next year may we all be free.
- 2. Stirred and curious, the youngest child asks the traditional four questions . . . MA NISHTANO 3. In this Seder for the seventies, let us ask four more
  - questions:
    - Why are not all men free? Why is there no peace in our world? Why do men hunger for food and
    - compassion? Why do we threaten ourselves with destruction?
  - WE WERE SLAVES UNTO PHAROAH IN EGYPT, BUT THE LORD OUR GOD RESCUED US WITH HIS MIGHTY HAND AND AN OUTSTRETCHED ARM

- 4. Even if we were all wise and knew of the story of the Exodus, we would still be commanded to retell it so that we ourselves might remember as if we had been inslavery; we and our children with us.
- 5. The Pharoah of the Passover story was not an accident in history. He was more than one man-He is the tyrant of all ages who tries to destroy the creative promise of earth's beginning and Man's
- 1. In ancient times our Fathers worshipped idols, but the Almighty drew us into his service and fulfilled a convenant with Abraham . . .

#### V'HI SHEOMDO

- 2. Then our Father Jacob fled from the Aramean into the land of Egypt where he lived in peace until a king arose who wished to enslave our people.
- 3. We cried out to God, who heard us and saw our affliction.
- 4. Then did the Lord stretch his hand over the land bringing plagues of: Blood; Frogs; Lice; Flics; Cattle Plague; Pestilence; Hail; Locusts; Darkness; and the slaying of the first-born.
- 5. Then God brought us out from Egypt with a strong hand. Had He only saved us from the tyrant, it would have been enough . . . DAYENU 1. In the days of the Temple, the telling of the story
- of Passover centered around these three symbols: Pesach - the shankbone; Matzoh - the unleavened brad; and Moror - the bitter herbs. As we recall the pascal lamb, the sacrifice of our forefathers. we resolve to work toward justice and peace in this era of our sacrifice, and raise our voice in behalf of those who sit in silence and whose ery of protest is not heard. He who lifts the lowly from the dirt and seats all men as nobles, may His name be praised forever . . . HALLELUYOH
- 2. We chant the blessing as before and then we drink the second cup of wine . . . BOREY P'RI HAGOFEN
- 3. Now everyone washes his hands and we sing . . . N'TILAS YODOYIM
- 4. We recite the blessing over the unleavened bread and taste some afterward . . . MOTZI MATSOH
- 5. We dip the bitter herbs in charoses, a mixture of chopped apples, nuts and wine. Now let us chant the blessing over the bitter herbs and eat a small portion . . . ACHILAS MOROR
- 1. Some of the bitter herb is put between two pieces of the third matzoh and we eat it according to the custom of Hillel,
- 2. The holiday meal is set on the table and the meal is eaten happily. At the end of the meal, each person gets a small piece of the afikomen to eat. If the afikomen has been found, hidden by the children.
- 3. as it usually has. 4. it must be ransomed.
- 5. Then we recite the "Grace after Meals."

I. Let us say "Grace:" May the name of the Eternal be blessed from now and forevermore. With the permission of all present, let us praise our God whose food we have eaten. Blessed be our God whose food we have eaten and in whose goodness we live. Blessed be He and blessed be His name. Blessed art Thou, Eternal, our God, Ruler of the Universe, who sustains the whole Universe in His goodness, with grace, loving kindness and mercy. He gives food to all, for his mercy endures forever. In his great goodness, he never failed us with sustenance. May He never fail us forever and ever for the sake of His great name. It is He who provides for all, sustains all and is beneficent to all, preparing food for all his creatures whom He created. Blessed art Thou, Eternal, who provides food for all. We now drink the third cup of wine and chant . . . BOREY P'RI HAGOFEN

Moraine Productions

MS 7314 Mono/Stereo Compatible

- 2. This Seder for the seventies knows that action follows intent. Slavery is not only in the chain, but in the man himself. In promise of our hope for universal freedom, we praise God with Hallel. Praise the Eternal all nations, Laud Him all peoples, for great is His mercy toward us and the faithfulness of the Eternal is forever. HALLELUYOH, praise the Eternal, Give thanks to the Eternal, for His good, His mercy endures forever. Let Israel say, his mercy endures forever. Let the house of Aaron say, His mercy endures forever. Let those who revere the Eternal say, His mercy endures forever . . . ADIR HU
- 3. Elijah the prophet stands in history as the universal symbol of Man's peace with God and contentment in life when all men will realize the dream of peace and brotherhood . . . ELIYOHU
- 4. As we fill the cup for the fourth time and open the door for the prophet Elijah, we dream ahead to a new day of redemption . . . BOREY P'RI HAGOFEN

#### L'SHONO HABO-O

- 5. Who knows what "one" stands for?
- 1, "One?" 1 know. "One" stands for our God in heaven and on earth . . .

#### ECHOD MI YODEA

- 2. We come to the close of our Seder, the order of the Passover meal, as we again tell the epic of Israel's liberation from bondage. If we have learned the message of the Exodus for our own day, let us dedicate ourselves . 3. dedicate ourselves to the cause of Man's freedom.
- As we have celebrated this festival here, so may we celebrate it next year again . .
- I, 2, 3, 4, & 5 . . . in joy, in peace and as free men.

#### CHAD GADYO



#### THE RACE BETWEEN THE FOX AND THE CRAB Catalog No. 502-R5

Summary: A fox comes to a Puerto Rican village where animals live together peacefully. The fox is a nice enough fellow and would be well-liked, except for his one fault of boasting of his speed. A few animals race him in hopes of deflating his ego, but they always lose, and the fox becomes unbearable. Finally, a crab challenges the fox, much to everyone's surprise. When the race begins, the crab grabs the fox's tail and hangs on. The fox can neither feel nor see the crab. The crab talks from time to time, and this makes the fox run faster. Just before the finish line, the fox collanses from exhaustion. The crab then crawls over the line and is proclaimed the winner. From that time on, the fox doesn't brag so much about his speed. No one ever tells him, of course, how he was beaten

#### Pre-Viewing Questions

1. You are going to see a filmstrip about a race between a crab and a fox. Can you guess who wins? 2. As you watch this story, try to decide whether the fox's boasting made him popular or not.

#### Post-Viewing Questions

beaten by the crab?

- 1. Did the animals live together in peace or were they all enemies?
- 2. Did the animals dislike the fox?
- 3. What was the fox's biggest fault?
- 4. What animals did the fox race against?
- 5. How did the crab fool the fox? 6. What did the fox do when he heard the crab
- talking just behind him? 7. Did the animals dislike the fox after he was

LATIN AMERICAN FOLK TALES Juan Bobo and The Two Magicians The Cat, The Rooster and The Lamb Humbatz The Wizard and The Two Brothers The Magic Grocery Store

on the Fox and The Crab The Race P een The Fox and The Crab The Bow



These sound filmstrips will be especially appropriate reading language arts materials because of the brilliant narrative quality of each story, the sense of action impressed in the story line, and the rich characterizations. These stories should spark discussion, debate, and comment among your students.

You may also want to concentrate on the guidance content that has been incorporated into each filmstrip.



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#### THE BOW, THE DEER AND THE TALKING RIRD Catalog No. 502-R6

Summary: An old Aztec merchant on his deathbed gives his three sons a bow that can hit any mark, the swiftest deer in the world, and a small white bird. After the merchant's death, the sons divide the gifts. Batuc, the oldest, takes the bow. Coyame, the next oldest, takes the deer. Nazas, the youngest, receives the bird. The three brothers then set out separately to seek their fortunes.

Nazas goes to the City of Mexico. It is there he discovers that his supposedly worthless bird can talk, but will talk only to Nazas. The bird flies around the city, listening to conversations. He then tells Nazas what people would like to buy With the help of the bird, Nazas becomes a rich merchant. He draws the attention of the emperor, who makes him chief advisor.

Batuc, who has become a famous warrior due to the bow, and Covame who rides his swift deer as a messenger for kings, hear of their brother's good fortune. Jealous, they travel to the City of Mexico to kill Nazas. The bird hears of the plot which he reports to Nazas. When the older brothers arrive at Nazas' palace, they are greeted warmly. But when they sneak into his bedchamber that night, they find only a dummy in the bed. They are caught by Nazas and his soldiers. He threatens to put them to death.

But just then the bird tells Nazas about an enemy army approaching. The Aztec army is far away. The older brothers, anxious to redeem themselves. offer their services.

The three mount the swift deer and travel to a high mountain where they can see the enemy army below, marching in the moonlight. Batuc then kills the enemy king with his mayic bow. Thus the story ends happily, as Coyame and Batuc are rewarded by the emperor with high positions.

Pre-Viewing Questions

1. You will see a filmstrip about the Aztecs of Mexico. Do you know who the Aztecs were? 2. If you were offered a choice between a bow whose arrows could hit anything you aimed at. a deer that was the fastest in the world, and a talking bird, what would you choose and why?

#### Post-Viewing Questions

- 1. What gift did Batuc choose?
- What gift did Covame choose? 3. What did the bird tell Nazas to do with the
- lumps of gold? 4. How did Nazas find out that the emperor was not going to send an army to war?
- 5. How did Nazas fool his brothers when they came to kill him ? 6. Do you think Nazas should have punished his
- brothers ?
- How did Coyame and Batuc help save the City of Mexico?

# CHANUKAH MENDIAN SONG PARADE

MENORAH RECORDS

Men-LP206

Sung by GLADYS GEWIRTZ

Narrated by EVE LIPPMAN



# CHANUKAH SONG PARADE



Sung by GLADYS GEWIRTZ

Narrated by EVE LIPPMAN

This record represents a comprehensive collection of Chanukoh Playsongs for the American Jewish child.

These songs of old favorites interspersed with new creations were selected on the

- their proven educational potential in both the home and the school
- 2. their possibilities for motivating participation, and
- 3. for the sheer fun they provide.

Included herein are morch along songs, simple dance songs, exercise songs, story and sing-alang songs-sangs to stimulate the imagination,

These simple rhythms are delightfully integrated by norration in English, designed for the moximum understanding and enjoyment of your child.

Enhancing this collection are the presentations by Eve Lippmon and Glodys Gewirtz, Menorah Record Artists who have entertained a generation of Jewish children.

Original Lyrics and Script by Rasalyn N. Grossman

#### A CHANUKAH SONG PARADE

SIDE 1

Band 1. Chanukah Blessings

Band 2. Maoz Tzur

Band 3. The Chanukah Story

Band 4. Candle Dance

Band 5. When Chanukah Comes

Band 6, Let's Make Latkes

Band 7. Dreydl Dance—S'vivon

Band 8. Mi Y'mallel Band 9. Ov Chanukah

Band 10. Shelea Al Ha-gretz

PARTICIPATION SONGS AND GAMES SIDE 2

Band 1. Sing Along

Band 2. Maccabees, March! IA musical game)

Band 3. Chanukah Rhythms IA musical game)

Band 4. Mattathias Bold (A 3-part round)

Band 5. Let's Play a Game of Dreydl

Band 6. The Ballad of Judah Maccabee

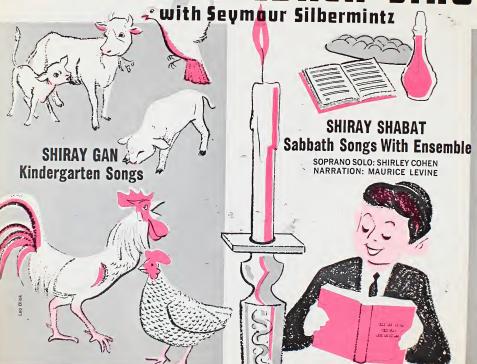
Band 7. A Chanukah Quiz

Band 8. The Battle of Emmaus

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# JEWISH CHILDREN SING!



MATERIAL PREPARED BY HANNAH HARRIS for MIZRACHI NATIONAL EDUCATION COMMITTEE





15. Shalom y'la-dim, sha-lom

Sha-lom che-rel-rim

L'hit-re-ot, L'hit-re-ot

Sha-lom, sha-lom

## JEWISH CHILDREN SING! with Seymour Silbermintz

MENORAH RECORDS IS PROUD TO ADD TO ITS CATALOGUE OF LONG PLAYING RECORDINGS THIS OUTSTANDING PIONEER EFFORT IN THE FIELD OF AUDIO-AIDS IN JEWISH EDUCATION. PRODUCED ORIGINALLY BY THE MIZRACHI NATIONAL EDUCATION COMMITTEE AS TWO 78 R.P.M. ALBUMS, IT FOUND A WIDE APPRECIATIVE AUDIENCE. RERECORD-ED AS A LONGPLAY RECORD IT WILL CONTINUE TO ENTERTAIN AND EDUCATE THIS GENERATION OF JEWISH CHILDREN.

#### SIDE I SIDE II Yom ri-shon e-vo-dah Yom Shei-ni e-vo-dah 7. L'cho dodi lik-res ke-lo Shel-lom Cha-vel-rim, She-lom Cha-vel-rim, P'nai Sha-bos n'kab-lo A-vi-ron, a-vi-ron yeigh I'cho k'no-fe-yim, Yom shli-shi s-vo-dah, s-vodah She-iom, She Iom L'hit-re-ot, l'hit-re-ot She-iom, She-iom Reid ma-heir, reid ma-heir, You re-vis-1 s-vo-dah Min Ha-sho-me-yim, Ko-chel-ni, ko-chel-ni ma-alo, ma-a-lo hein o-vim Yom che-mi-shi e-vo-dah Yom shi-shi e-vo-dah Mo-deh a-ni l'fo-ne-cho She-mesh, yo-rei-sch ko-cho-vim, A-vi-ron, s-vi-ron yeish i'cho k'no-fe-vim You She-hat, you sim-che Sho-lom s lel-chem Me-lech chai v'ke-yo She-he-che-zar-to hi She-he-che-zar-to hi You She-hat, you ri-nas Mel-s-chel he-shorns Reid me-beir, reid me-heir min he-sho-me-yim. Yom Sha-bat, mi-nu-cha, mi-nucha Mal-s-chel el-yon (Adapted from a song by M.Cohen) Mi-me-lech mal-chei hem-lochim 9. Be-shu-roh yo-shor io-le-ches Re-boh e-mu-no-se-cho He-ko-dosh he-ruch ha. lmi yatz-ah el ha-ahuk N'sa-chaik ho-ro-ke-vas Bo-e-chem le-sho-lom A-don o-lom, e-sher mo-lech Chu, chu, chn -iul Lik-not tror-chei gha-bet I-mi sha-vah min he-shuk Mel-s-chel he-shoilom B'te-rem koi, y'teir niv-rob Histor restauras Mal-a-chel el-you whel-wi-s twor-chel Sha-he L'ols no-s-so h'chef-tzo kol Mi-me-lech mai-chel hem-lochim A-zel me-loch sh'mo nik-roh. At gal-ga-lim, at gal-ga-lim, ke-mach, he-sar, da-gim Pairot He-ko-dosh ho-ruch bu. Al gal-ga-lim, ai gal-ga-lim, . . . Lich-vod Sha-bat Al ho-sits, of ho-cits, (Words by Ch. N. Bisith) At ho-elts, tel-por, Telf, telf, tief. 9. You He-shishi ve-yachu-in ha-sho-ma-yim v'ho-o-retz Ke-mach po Toif, toif, tlef, U-gob, u-gob, u-gob, he-me-e-gol no-chu-gob, Nis-to-vaiv kol he-yom ad e-aher nim-teah mo Lo-ahe-vas, lo-ahe-vas, io-ahe-vas v'lo-kum. Ma-yim po v'chol tzve-am; ve-y'chal a-lo-kim ba-yom he-ahvi-l tesh mo-kom Gam he-taim 1-ta-nn po m'iach-to e-sher e-sah ve-yieb-hos ha-yom he-shvi-i Al cha-lon, al che-lon, Lush lush took Mi-kol M'lech-to e-sher e-sah; vely'vorech e-lo-kim Om-doh tel-por yo-foh, Es you ha-shvi-i vay-kadesh o-so, ki vo sha-vas Ne-lush che-lot lich-vod She-hat Ye-led rotz el tel-por, 11. He-ro-telm e-tem l'es-cheik od mis-chok? Mi-kol m'isch-to s-sher he-re a-io-kim ie-a-sos: Tel-por o-foh, o-foh. Bo-cheh ye-ied ho-cheh. Konsch week So-ve-vu, so-ve-vu, ve-his-to-ve-vu Se-v'ri m're-nan v're-bo-sal Che-shek yesh Be-ruch e-teh he-shem e-lo-key-nu me-lech he-o-lem A-yel tel-por yo-foh? Hartagour house keast he-vo-de-vim bach bach back Ein tel-por el che-lon, ho-re-p'ri he-ga-fen. Chieh chieh chieh Telepor o-foh, o-foh, Ba-ruch a-teh ha-shem e-loykey-nu me-lech ha-o-le Ben im het No-feh Che-lot a-sher ki-d'she-nu h'mitz-vosov v'ro-tsoh vo-nu Ge-shem, ge-shem veish he-chuts. Lich-rod She-bat 12. Hi-gl-an he-z'men is-aru-chas he-tso-ho-ra-yim V'she-hes kod-sho h's-he-vah u-v'ro-tron him-chi-is-nu El he-be-yle rutz, rutz, rutz. si-ko-ron i'me-s-seh v-re-shit, ki hu yom t'chi-leh Bo-n ho-u le-shul-chon; le-e-choi hi-gi-sh he-z'man Ge-shem, ge-shem, me-yim, me-yim L'mik-re-el ko-desh ze-cher il-tzi-es mi-tzre-im, ki Le-chem, ye-rek u-fei-ros Yo-reld, yo-reld min he-sh va-nu va-char-te v'o-sa-nu kl-desh-ta mi-kol ha-a-mim 4. Et ha-a-vak mi-kol pi-na One o-he-vim m'ed. Al ho-el-sev al he-pro-chim v'she-hos kod-she-che h'e-he-vah u-v'rotson hin-chel-te-nu Ne-sir lich-vod She-bat S'sel-o-von y'lo-dim h'sel-o-von. Gem el ei-teim vi-v'lo-die Ba-ruch a-tah he-shem m'ka-desh ha-she-bos, Al he-kir t'lu-yah t'mu-nah Ge-shem, Ge-shem, yelsh ha-chutz Nit-ie lich-vod She-bet L-bu-be sim-le n'ki-ye 13. Gli-doh, gli-doh, Nel-high lich-vod Sha-bet Ter-n'go-les, koh, koh, koh, 10. You se l'yla-ra-el o-re v'aim-cha Gli-do-si, gli-doh to-woh, gli-doh m'tsu-yo-noh She-but she-lom, She-but she-lom Ter-n'gol, ku-ku-ri-kn, Kiv-soh k'te-noh meh meli meh, Kan etr-li h've-ko-shoh m'nu-che v'aim-che ha-yom O-re v'almuche Yom za l'yla-ra-si Sha-bos m'nu-cho Gli-doh to-voh. Po-roh g'do-loh, mu mu mu, Koh, koh, koh, ku ku-ri-ku Sha-hos, Sha-boo, Sha-bos m'nu-cho, Ho-voh, nik-nsh gli-doh. Meh meh meh, mu, mu, mu, 5. He-yom yom shi-shi Yom se m'chu-bed mi-kol yo-mim Koh, koh, koh, ku ku-ri-ku, Mi-kol yo-mim, mi-kol yo-mim Meh meh meh, mu, mu, mu. Ha-yom yom shinghi Ma-char Sha-bet, ma-char Sha-bet Ki ho she-vet tour o-le-mim 14. Ha-pe-amon m'tesi-tasii (2) Y'lo-dim no-shir ye-ched. She-bet ko-deeh Tare celevates Tell, tell, tell (sone is renested) Ha-yom nad-lik nel-rot She-shee yo-mim te-e-se m'lech-te-che A-toh he-he-y's oh Herba-y'soh, he-ba-y'soh, Ha-you nad-lik nei-rot V'yom ha-she-vi-l ia-e-lo-ke-che 7. Od to cho-del he-ga-shem, Lich-vod Sha-bet, lich-vod She-bet Sha-bos, lo te-e-ssh bo m'la-e-che No-shir le-she-mash. She-bet ko-desh Chi choi e-seh she-shes yo-mim She-much, she-much, she-much soch,

voh, shu-voh noh u-zroch,

Hi-net he-she-much he-sho-ma-yim,

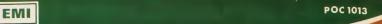
He-bi-to a-vi-ron of hein he-o-vim.

Or nel-test-y'on no-rute

Od ha-pa-am al he-chute.

6. Sha-bat ko-desh at chof ye-mi Koi he-yit ma-lel or

II. Le, Le, Le She-vu-s ton



# The stories of the Bible for the young

Take now the san, thine only son Islac, whom thou lovest, and get, thee into the land of Morial; and offer him there for a burnt offering.

#### Narrator - Leah Porath





Ada Tal



Shimon Bar



Shlomo Bar-Shavit



Itzhak Bareket



Reuben Singer





Abraham Ninio





Abraham Mor



Ori Levy



Yoseph Yadin

### 1. ADAM (Genesis, 1-3)

- Gideon Shemer Adam Eve - Ada Tal

2. FLOOD (Genesis, 6-9) Voices - Abraham Mor

> Shimon Bar Abraham Ninio

(Genesis, 13-19)

Adapted by Tamar Kaplan Musical background - Nissim Kimkhy Studio engineer - Daniel Bein Directed by Ephraim Sten Cover Design - Yoseph Kogut Illustration - Shlomo Cohen

#### Side 1:

Serpent - Ori Levy

Shlomo Bar-Shavit Itzhak Bareket

#### 3. SODOM & GOMORRAH

Abraham - Reuben Singer Lot - Yoseph Yadin Angels - Shimon Bar

Ori Levy Voices - Gideon Shemer Shlomo Bar-Shavit

#### Side 2: 1. ABRAHAM'S FAITH (Genesis, 21-22)

Abraham - Reuben Singer - Ada Tal

#### 2. ISAAC and REBEKA [Genesis, 24]

Abraham - Reuben Singer - Shlomo Bar-Shavit Eliezer Rebeka - Ada Tal Laban - Abraham Ninio

#### 3. JACOB and ESAU (Genesis, 25-28)

Isaac - Yoseph Yadin Rebeka

- Ada Tal - Gideon Shemer Jacob Esau

- Ori Levy

#### מספרת לאה פורת





ראובן זינגר



יצחק ברקת



שלמה ברישביט



שמעון בר



עדה טל





אורי לוי



אברהם מור



אברהם ניניו



גדעון שמר

#### צד שני

#### ו. עקדת יצחק

אברהם - ראובן זינגר יצחק - עדה טל

#### 2. יצחק ורבקה

אברהם - ראובן זינגר אליעזר - שלמה ברישביט רבקה - עדה טל לבן - אברהם ניניו

#### 3. זעקב ועשו

יוסף ידין -יצחק עדה טל – רבקה - גדעון שמר יעקב אודי לוי -עשו

#### צד ראשון ו. אדם

אברהם ניניו

שלמה ברישביט

- גדעון שמר אדם - עדה טל สาก אורי לוי – נחש

#### 2. המבול

קולות - אברהם מור שמעון בר שלמה ברישביט

#### יצחק ברקת 3. סדום ועמורה

אברהם - ראובן זינגר לוט - יוסף ידין מלאכים - שמעון בר אודי לוי קולות - גדעוו שמר

עריכה - תמר קפלן עטור מוסיקלי - נסים קמחי בצוע טכני - דני ביין הבמאי - אפרים סטן תכנון ובצוע עטיפה - יוסי קוגוט אילוסטראציות - שלמה כהן



נותי וצחק בן־אַרכעים שנה בקחתו אחדרבכה בתדבתואל הארמי מפכן אכם אחות לכן הארמי לו לאשה: וועתר וצחק ליהוה לנכח אסתו כי עקרה הוא וַיַּעָתַר לוֹ יָהנָה וַתָּחַר רִבְּקָה אשְׁתִוּ וַיָּתַרְצְצָוּ הַבְּנִים בַקּרָבֶּה ותאמר אם־כֹּן לְמָה זָה אָנָכִי וֹתְלֹוָן לְדַרְשׁ אַתְ־יִדְוָה: ווֹאמר יהוה לה שני גיים בבטנד ושני לאמים ממעיד יפרדו ולאם מלאם נאמץ וכב נעבר צעיר: המלאו ומיה ללדת הונה חומם בבסנת: ניצא הראשון אדמוני כלו כאדרת שער

עקר הקרא שמו יעקב הַאָרֶלוֹ הַנְעָרִים הַהָּי עַקֿו אָישׁ יֹרֶע צֵיִר אִישׁ שְּׁרֶה וְיָעַלְכֹ איש תם ישב אהלים: מַאָּהָב יִצְחָק אַת־עַשֶּׁו כִּי־צֵיד בְּפֵיו ורקקה אהֶבֶת אַת־יִּעַקְב: תְוַר יַּעַקְב מְיֵר תַּכָא עַשֵּׁו מְן־ השתה והוא עוף: ויאמר עשו אל־יַעַקב הלעיפני נא מו־ האָרֶם הַאָּרֶם הֹּוָה כִּי עַיָף אַנֹכִי עַלְ־בֵּן הַרָא־שׁמוֹ אַרוֹם: תאמר נעקב מברה כיום אחדבברתה ליי האמר עשו הנה אַנְכִי הוּלֶךְ לְמָוּת וְלֵמְּה־זָה לָי בְּכֹרֶה: תַאמֶר וַעְלְכ הְשֵּבְעָה

מַקראו שָׁמָוֹ עַשָּׁוּ: וְאַחָרִי־כֹּן יָצֵא אָהִיוּ וְיָרָוֹ אֹחָוֶתֹּ בַּעַקְב .

לי כיום וישבע לו וימבר אח־בברחו לינעקב: וינעקב נתן לעקו לחם ועיר ערשם האכל כשף הקם בלף הכו עשו

ניהי פִּידוּקוּ וּצְּּהָק נַהְּכְהֵין, עִינֵיו מְרָאָת נִיקּרָא אָת־עַשְׁוּו בנו הנדל האמר אליו בני האמר אליו הנני: ויאמר הנה-נא זַקְנִתִּי לָא יָרָשָתִי יָוֹם מוֹתִי: וְעַחָה שָא־נָא כַלִּיף חַלְיָתְ וקסתף וצא השרה וצירה לי צירה: וששת-לי מטעמים קאשר אתכתי ותכיאה לי ואכלה כעבור תכרבה נפשי בְּטַרָם אָמָות: וְרְבָּקָה שׁמִעת בְּרַבֶּר יִצְחָק אָל־עַשֶּוֹ בְּנֵוֹ תַלְדָּ עַשְּׁוֹ הַשְּׁרָה לְצָּוֹד צֵיִד לְהָבִיא: וַרְכָּקָה אַמְרָה אַל־ יַעָקָב בְּנָה לָאמָר הָנָה שָמֹעָתי אָת־אָבִיף מְדְבֵּר אַל־עשׁוּ אָתִיף לאמָר: הָבִּיאָה לִי צֵיִר וַעְשַה־לִי מִטְעַמִים וַאבּלְה ואַבְרַכְבָּה לְפָנִי יָהוָה לְפָנִי מוֹתִי: וְעַחָה כָנִי שׁמַע כּכֹּלִי לאשר אני מצוה אחר: לודינא אל־הצאו וקחדלי משם קני גרני עזים טבים ואַעשה אתם מטעמים לאביף כאשר אָהָכ: וְהָכאתָ לְאָכִיף וְאָבֶל בַעְבֵר אָשֶׁר יָבֶרבַתְּ לפְנֵי מותו: תַאמָר יַעַלְב אַל־רַכְקָה אַמָּוֹ הָן עַמֵּו אָחִי אָים טְעֹר ואַגֹבֵי אים חַלַק: אולֵי יִמשׁנִי אַבִּי וְהַיִיחִי בַּעִינְיוּ בַּמְתַעְחַע תַבאתי עַלִי קַלְלָה וְלָא בְּרְבָה: וֹתַאמָר לוֹ אַמֹּוֹ עַלְי קללחת בני אך שמע בקלי ולך קחדלי: מלד מקח מבא לאמו ותעש אמו משעשים באשר אהב אביו: ותקח רבקה את־בנדי עשו כנה הנדל החמדת אשר אתה בבית ותלבש אַת־יַעַקָּב בְּנָה הַקְּטָן: וְאַת ערת נְרָיֵי הַעַיִּם הַלְבֵּישָׁה עַל־־ וָדֵיוֹ וְעָל הַלְּקָת צָוָאַדֵיוֹ: וַתְּחָן אַת־הַפְּטְעַמִים וְאַת־הַלְּחָם אפר עשתה בנד נעקב בנה: מבא אל־אכיו מאמר אבי תַאמַר הַנָּנִי מִי אחָה בְּנֵי: רַיֹּאמָר יָעַקְׁב אַל־אָבִיו אַנבּי עְבֵּי בכרך עשיתי באשר דברת אלי קום־נא שבה ואכלה מצירי בעבור תברכני נפטף: ויאמר יצחק אל-בנו מח-זָה מַהַרָה לִמָצְא בְנֵי ניאמָר כִי הַקְרָה יְחוָה אָלֹהֵיף לְפָנֵי: וַיָאטֶר יִצְחָלְ אַל־יִעַלְב נְשָׁה־נָא וַאָּטְשְׁךָ בְּנֵי הָאַתָה זֶה בְּנִי

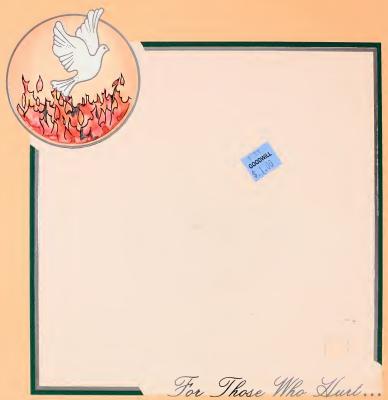
עקו אַס־לָא: מַנָּשׁ יָעַלָּב אָל־יִצְּחָק אָבֶיו מַכְּשָׁהוּ וַיֹאמֶר הקל קול נשלב והיכים ידי עקו: ולא הכירו כיידוו יריו כיבי עשו אחיו שערת הכהבהו: האמר אתה זה בני עשו וַנָאמָר אָנִי: ווֹאמֶר הַנֶּשָׁה לִי וַאִּכְלְהֹ מַצֵּיר בְּנִי לְמְעַן תְּבֶּרְכְּוָ נפש תושרלו ויאכל הבא לו יין השת: האמר אליו יצחק אָבִיו נְשָה־נָא וַשְׁקָה־לֶּי בְנֵי: תַנָשׁ וַיִּשְׁק־לוֹו וַיְכָח אַת־רֵיחַ קנכיו מבתברו ויאמר ראה כית בני ככית סלה אשר בככו וחות: "ווחודלף האלחים מטל הסלים ומסמני הארין ורב הגן ותירש: יעברוף עמים וישתהו לף לאמים הוה נכיר

לאליוף וושתתנו לה בני אמף אחביף אלור ומבחביף ברוד: נותי כאשר כלה וצחק לכתו אחרישקב נותי און וצא וצא ישלכ מאת פני יצחק אכיו וששו אחיו כא מצירו: ויעש נַם־הוא מִטְעַמִּים וַיְכָא לְאָבֵיו הַאמר לְאָבִיו יָקָם אָבִי וואכל מציד כנו כעבר תברכני נפשף: תאמר לו יצחק אָבִיו מי־אַחָּה ויֹאמָר אָנִי בּנְהָ בִּכְּרָהָ עְשֵׁוּ: תַחֵרֹר יִצְהַקּ חַרֶרָה נְרֹלֵה עָד־מָאד רַאמר מִי־אַפֿוֹא הוא הצד־ציר מָכָא לִי וַאַכָּל מִכָּל כְּטֶרֶם חָבָוֹא וַאַכֶּרֶבָחוּ נָם־בָּרִוֹדְ יַדְּיֵה: כשמע עשר את־רברי אָביו רִצְעַק צְעָבָה נְרֹלֶה וּמְרָה עד־מְאָד תַּאמָר לְאָבִיו בְּרֵכְנִי נִם־אָנִי אָכִי: רֹאמֶר בָא את ה במרמה ניקח ברכתף: ואמר הכי קרא שמו יעלב העקבני זה פעלים את־בכרתי לפת והנה עתה לפח בַּרְכָּתֵי רַאֹמֶר הַלְאדאָצֵלְתַ לַי בַּרְכָּה: מַעַן יַצַּהָכְ רַאִּמֶר לְעַשָּׁי הַן נְבִיר שְּׁמָתִּיו לְךְ וְאַת־בָּל־אָחָיו נְחַתִּי לוֹ לְעַבְרִים ודגו ותירש סמכתיו ולכה אפוא מה אַשֶּשׁה בְּנִי: רַאֹמֶר שלו אל־אַכִּיו הַבַּרָבָה אָחַת הַוא־לַהְּ אַכִּי בַּרַכַנִי נִם־אני אבי משא עשו קלו מבה: מען נצחק אכיו מאמר אליו הנה משתוני הארץ יהוה מושבה ומפל השמים מעל: ועל-סרבה החלה ואת־אסיה מעבר והנה כאשר חליד ופרכת עלו מעל צוארף: וישטם עשו את־יעלכ על־הברבה אַשֶּׁר בָּרָכוֹ אָבָיו ויֹאמֶר עַשֶּׁו בַּלְבּוֹ יִקְרָבוֹ יִמִי אַבַּל אָבִי ואַהַרָנָה אַת־יִעָקָכ אָחִי: הַגָּר לְרַכְּלָה אָת־דַּבְרֵי עַקּוּ בְּנָה תקדל ותשלח ותקבא לישקב בנה הקטן ותאמר אליו הנה עשו אַהיף מהעתם לה להרגף: ועתה כני שמע בּלְלֵי וְקִים ברחדלת אלדלכן אתי תבנה: ונשכת עמו נמים אחרים עַר אַשֶּׁר־תָשָׁוֹכ חֲמָת אָחַיף: עַר־שׁׁוֹכ אַף־אָחִיף מְמַףְּ ושכת את אשר־עשית לו ושלחתי ולקחתוף משם למה, אַשְׁבֶּל נִם־שָׁצִיבֶם וָוֹם אָחָר: וַהַּאֹמֶר רְבְקָּה אַל־יִצְהָׁק אַמִר בְחַלֵּי מִפְנִי בְנִית חָת אִם־לֹקָח יְעַכְב אִשְּׁה מְבְנִית־ תַת בָּאַלֶּה מִבְּנִית הָאָרִץ לֵמָה לֵי חַיִּים:

מקרא יצחק אל־יעקב מברף אתו מצוהו מאמר לו לאדתקה אקרה מבנות בנען: קום לך פתנה אלם ביתה בתואל אבי אמף וקחדלף משם אשה מבנות לכן אתי אמף: ואַל שר' יָבְּכַךְ אַתַּףְ וַיִּפְרַתַּ וַיַרְבַּדְּ וְתַּכִיתְ לְּקַּתַּל עמים: תַמּן־לָךְ אַת־בּרַכָּת אַכְרָהָם לְדָּ וּלְזֹרְעַתַּ אֹתַן לרשתה את־אַרץ מגליה אשר־נתן אַלהַים לאבְרָהָם:" משלח יצחל אחרישלב מלף פתנה אכם אלדלבן כן־ בתואל הארמי אתי רכלה אם יעלב ועשוי:









The beauty of all human maturity is built upon the degree of every human suffering.

We, the monuments of God's grace, are polished through the means of Christian suffering!

With Love, Ehristine

Side One: Doves And Butterflies • Yesterday He Went Away • My Father • Wait On Me • Day By Day / It Will Be Worth It All / Finally Home
Side Two: Woman's Prayer • My Gift • My Heart's Well • Carry Me • Jesus Will Reign • Protected By The Blood

Lyrics Enclosed

Distributed By OVELAND Communications, Inc.

6278 Branch Hill-Guinea Road . Loveland, Ohio 45140



-Wait On Me

The rice gray facious planear out his latebox since In time to see a betterfly capaged in quite a chose This corner held him replies as he rulled to get away The strapple green interes and the man began to worth Then be really from the hillrestly and let have fly every Hill a lange in his land to pretty and incide And find the way betterfly who quilly fell and died To assert time to fight for strongly to stand the stress

To develop grave and serie so he could were at lefe's quant to Said so the need for us to grand some time in suffering a new Ol God I went to were as a door with hiller flow. Id love to feel his fundom and I long to show his show But succe you we hought this fine to a place it would be he

Do you sawfying week, surfect your lefe in me Shad thread I've and the never to see recent the same I have I Lea cest in prace sufficient in the best of my despect To want to have endorse though the trade that one And mold no valo comerce who can comfort and advise It let The church to retired for on the soon to bellevilles

Reyboard David Huntsinger Gutar Jon Demell Dan Hull Seo, Dave Hull

† Yesterday He Went Away

Same I prayed that he would step, but was he's gone Made can I do. What was I say That God had Die perfect way?

But Itt cours on the sen But they won't be the same engineer But I'll carry on the same. Sul Cla I did life I see him get he face so land The frague still we though my med, hit was his gree

My lovely heart still water to find God's perfect will dince Bet It way on the same Level like I did before Place God tale my land Give no piece to understand that though he's give It were to alone in the foreign land Lucled by aspele I dans And I'll very on the same But those we'l he the same engage. And It carry on the same

Ent Che I del holow Du Till very on the se Jul Cle I did hope Keyboard David Humbunger Drums Ke Curtar Sen Daviadi Percussion Don Hulf Copyright

- My Father

My God. For are my Faller You hold Framely supercelle to need my medit Place are less my cry and help me to law why Do to wordy wel in You larvery that You do All these well

My God. You are my Feller Your medom far exceeds my own I know Please dow't let ma forget that I never will regret Having placed my lefo with all its starfe To You lands

My God Down my Feller The guide me and admis me through dispass. Dk, may I always bene that the based times belo me give. And You will seems fail. Your propers will prevent The I shy you

My God You are my Father Your medom is far disper than the owner distile I have that Free way is held so help me reject all the res And in lamily well so You qually made me like your You It wast so You questly make no like Your You

Hed on the when you find ground all writers Most on Me when you don't understand Most on Me don't be in such a basey For I hold lime in My lands

Ho deld . I lave it's last for you Because you just don't see The western and the plane. I have nevered from eleculy I love what's has been it to Me Heat on Me when you find yourself all worned

Mail on Me when you don't understand Mail on Me, don't be in such a herry See I told how in My lead

Hell, there are many leaves I would like for you to have But shild, you've get to rest in Me although the geneth seems stone But in My time, you will grow

When you find yourself all weren Heet on Me when you don't wade Hand on Mo. don't be in such a larry Louis I hold lime in My lands

Hant on Me when you find growelf all worness Heed on the when you don't wade West on Me, don't be in such a larry Leve I hold time in My lands

& Day By Day By Lina Sandell Borg / Oscar Aboleh It Will Be Worth It All By E Kerr Rostho Finally Home & Don Weben / L. F. Soore Day by day, and with each ressing nomini

Scengil I find to next my levels hero Treating in my Falbac's was historium There's ar cause for every or for fear He whose heart is hind beyond all nessen Gives water each day what The sees hest And longely it is part of peux and pleasure

Mapling but with seace and rest Sometimes that day seems long De trule land to her We've lampled to complexe. To muchas and descript But Sheet well were agreed

To catch His buds every All free from a To God's dune day The well he would it all

When we see June Lefe's treals will seem so small When we see Elect On stone of the dear law All were mill was

So beenly we the we Till are see Elect

But just that of staying on show and fending it become Of tracking a land and finding it God's It beetling and no and fearing it colosial. Sad then waling up in glory and finding it home And becoming that I'm finally home Keybrand David Humanger Drums Mark Hammond Goder Jon Corn Percusion Facility More

y By Day Noll Be Worth It All Copyright 1941 and 1969 Singspration Hucapt willy Home Copyright 1971 by Singspration Micropi nates research bad by community

SIDE TWO † Woman's Prayer Words by Patricia Fricher

> Let me to be weather when the steer are dock and gray Fel me to be comfort when he's last a long, head day Let me be be cheller when the word is beech and will Let me be submission when the sail on rails one beld Let me be his petter when he's land and reads a rest

Let me be accounty when he four wome hard last, Let me lister wiftly when the world is personey in Let me endoestend when so cas also can comprehend Let no well beside him when he saids to have a found Let me be comething that's real in a world of pretend Let me way sweet mass when his bess's without a sing Let no be he livery joy with wound all along Let me to be long you seek armed all along

Such arrest all along

My Cift

My pop from God one never in The ween't bought nor were sold Her rates is immercially

Her will can not be told Her year would promise prace Her lipe yorks understanding

And her would hample where And her hand was always year To held lett had was gone

The lengthse served to calm me fea-And fell one loose with song Will the party of a week Her heart would had God's love God let no truck and see Themself Facedo the ledy whom I love

Kryboards David Humbonger Couter (on Con Copyright 1962 by CWM inc. stace)
Sens Cary Lan All rights merced Used by permanent

& My Heart's Well Words by Paula I. Bussaro There's a well down deep wands no Fi her fell for many your I'm her seared for you to see it

Lane it is felled with preserve lane You see, my pends had left it cornect For feer of what you'd think My thinly beart I've better As it could not loss a describ

Fin hand "Bo strong, for Elicat is in control Flore that's time, I have that's time, But leave have weeled the soul The last law weeled the wal Now . God her filled my will With leave to cleaner and had I'll pour describe on my pellow

De my hoden beart the feels I've beard. Be strong, for Ebriet is in control I law that's true, I laws that's true. But leave been washed the wel. The lase him racked the soil

Kryboard Dend Humonger Copyright 1982 by CWM Inc. (Accept Also Sex. Gergg Imboden All rights reserved/Land by Permisso & Carry Me

toy territy has come with words to consolo My family has come with words to consolo Sad ferreds have been calling on the telephone To spale of the well necessary words they in all gar I can't belo his last that I'm standing above Lord. I do have some lastings. I want to confide. I feel so alone though my friends offer smiles.

His only your love that can carry the hart May I ask "How to bold me for a few painful miles" Llow Lung me cours me How't The very no war

Now to "Som carry no new". I'm to week and freguls to walk on my own I'll east in "Your love litt once more. I can claim! In growing beside. You and follow. You bema Report & Chroni

year making more of sharks also to hours and tim front for their implied souths

For least you. My child. Itt very you are When you is too week and fragels to well on you was Erme red in My love lett over more you can stand To precess haule Ale said follow Me bone Sed Willer Ma Come Shad letter Ma line

Employer's and Synchrocer David Hamsunger
Cotter for Coin
Miss Cary Lin
All rights memorial
All rights memoralized by permission

† Jesus Will Reign There are some who tay to take away one lope

Par loge for stress life and one faith in Jame Elevel. But they will seem was For loss will rever die And wantey was in will be with June To low former in the broken.

Sed June will rega June and rape To the first loss next energies will hade. They will hade in free of judgment hit all God's people will be served And we will use in play

To be with June me Love Then It he we were suffering There will be so now your. For the He promeed so the league Shed June will sugar Jean will regar

And bearing leads will up play Alleline Alleline Fee, bearing lock will up play Stelne Stelne Allelano, Allelano

Keyboard David Huntunger Corter ton Damel! Dan Hold Saru Davir Hun

Protected By The Blood By John and Gen Schwart. Lie down, find you we To the long some of James, wome hald your beginning Sed the world can't been you cay You is probabled by the Boat of Short me Lord

We law that we see But if you'll ask "God's forgunase there's perfect peace in Miss. And the world can't have you anyon

You is producted by the thood of Elevel one Lond And when a sent so been to Him the angula start to sing Altalus, Altala — Gine play to the Hing So, let the emple way were some

Will you acknowledge James as your one and only Lord? Sad the world can't been you anymore You've perfected by the blood of Sheet one Lord Rosel & Com

So, let the angels surp race more Will you extendisjo Jame us you one and only Lord? Said the world can't beam you asympte You've producted by the Kind of Sheet one Loca

Delivered by the Kind of Sheet on Lone Employed David Huntanger
Couts: Son Con
Sen Cery Link
All ingles, reserved there by preserved to the con-

Arranged and Conducted by Ronn Huff Avanged and Conducted by Chrotine one Assurged and Conducted by Denal T. Clotesdal Produced by David T. Christolle and Christ Executive Producer. Christolle

Reckground Viscals on "Carry Me. done by Phil Johnson and Christon Background Vocals on others done by Steve Green and Christone Sax and English Edon by Gregg Imboden Hates by Christine

Bore king, Engineer
Songs, Voyals and Bores at the Bain Alexandria, Indiana
Discost Proved, Engineer

Jacker Design Fould 3 Bonard Photography and twint Design Faulu 1 Bussell Dove Starch Norm Commit Lapout and Art Devisions I Est and Arth Janeson, Faulu 1 Bonard.

# LET FREEDOM RING





# A Bicentennial Musical by Harry Bollback

Arrangements by Christine Wyrtzen

#### LET FREEDOM RUNG

# A Bicentennial Musical by Harry Bollback Arrangements by Christine Wyrtzen

The 100-voice Collegians and three of the soloists in this musical are students at the Work of Life Bible Institute in Pottersville, New York. Students who are musically inclined are encouraged to pursue the gifts which the Lord has given them. This musical is one of many opportunities throughout the school year for these students to use their talents.

The soloists are Tim Kaufman (I Believe in America, Cindy's Song, I Remember the Day), Craig Blair (Christmastime, Son, You're My Boy), Claudia Roach (There's Something About a Family, In These Dark Days), and Christine Wyrtzen (Yesterday He Went Away).



#### SIDE ONE I'M A PROUD AMERICAN 1.50 I BELIEVE IN AMERICA 3:45 CINDY'S SONG 1:51 THERE'S SOMETHING ABOUT A FAMILY 4:00 CHRISTMASTIME 3:08 IN THESE DARK DAYS 2:32 SIDE TWO SON, YOU'RE MY BOY 2:20 I BELIEVE IN AMERICA 3:13 I REMEMBER THE DAY 1:50 YESTERDAY HE WENT AWAY 4:05 LET NOT YOUR HEART BE TROUBLED 2:48 I KNOW HE LIVES 2:15

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We thank the Lord that we live in a nation whose founding fathers had the God-given foresight and wisdom to lay the foundation of our freedom. America's spiritual heritage should be a part of our nation's 200th Anniversary.

This Bicentennial musical, LET FREEDOM RING, is intended to honor our God and identify with our country's greatest single purpose, to remain a free people.

1-1-



#### Musiche di TIZIANO POPOLI e MARCO DALPANE

Musiche composte ed eseguite per lo spettocolo "Scorie", prod. Koinė, Novi di Modeno, Itoly, 1985.

Registrozione e missoggio effettuoto presso: "Boule dei Suoni", Bologno, 1985 do Tiziono Popoli e Morco Dolpone Tecnico del suono Fronco Visioli

Progetto grofico e foto di retrocopertino Mossimo Trenti

Potch programming DX7 Yamaha e Roland 909 Rithm Composer T. Popoli

Produttore esecutivo Roberto Scaglioni Un grozie porticolore o Fronco Visioli e Poolo Bettozzi per il loro contributo e o Lifosoft per il softwore fornito.



#### LATO A

1) Moving objects slow donce (T. Popoli) 8'55" 2) Arobion dreom (M. Dolpone) 6'15" 3) The Tower (T. Popoli) 8'55"

#### LATO B

4) The Screenfold (M. Dolpane) 11'58" 5) Scorie (T. Popali) 10'20"





Tommy Flanagan Red Mitchell Elvin Jones

piano drums

SIDE

DJANGO by John Lewis 6:01

MINOR PERHAPS by Tommy Flanagan 6:38

TOO LATE NOW by Burton Lane

9:32

SIDE II

I LOVE YOU by Cole Porter

6:59

RACHEL'S RONDO by Tommy Flanagan 5:59

THINGS AIN'T WHAT THEY USED TO BE 6:22 by Duke Ellington

Photography: Giuseppe Pino (front)

Produced by Horst Weber and Matthias Winckelmann Recorded by Jim McCurdy, assisted by Todd Anderson Mixed by Carlos Albrecht/Tonstudio Bauer Photography by Vincent Hum (back) Cover design by Ellasabeth Winckelmann Location

IC 1071 Plays The Music of Harold Arien (Solo Piano) IC 1084 Trinity (with Ron Carter and Roy Haynes) IC 3035 Free Will (with Bennie Wallace)

Also recommended: IC 3009 Eclypso (Tommy Flanagan Trio) IC 3029 Ballads & Blues (Tommy Flanagan Duo)



# LOS IRACUNDOS Stereo effect reprocessed from monophonic

### LADO 1

- 1. VA CAYENDO UNA LAGRIMA
- 2. LA DISTANCIA ES COMO EL VIENTO (La Lontananza)
- 3. SOY UN MAMARRACHO 4. DANZA DE LOS SABLES
- 5. EL TRISTE
- 6. A LA AVENTURA

## LADO 2

- 1. AY! QUE COSAS QUE TIENE LA VIDA
- 2. YO TE ESPERO, YO TE QUIERO
- 3. IN THE SUMMERTIME (En el Verano)
- 4. ADIOS LINDA CANDY (Adieu jolie Candy)
- 5. CANCION A MAGDALENA
- 6. UN BUSCAVIDAS COMO YO



# GUERRA EN CONTRA DE LOS HOMBRES



# GUERRA CONTRA LOS HOMBRES

**FEATURING** 

ROSAURA SOTO

LADO I

EN NOMBRE DEL SEÑOR

Bolero - D. R.

NO ME DEJES

Vals - D. R.

TERMINEMOS DE UNA VEZ

Ranchera - D. R.

YO SOY LA CULPABLE

Vals - D. R.

SIN MOTIVO

Bolero - Gabriel Ruiz



LADO II

**ILUSION PERDIDA** 

Vals Peruano - D. R.

SIN QUERER

Bolero - D. R.

ASI ME PAGAS

Son Batanga - D. R.

ARRANCAME LA VIDA

Bolero - Agustin Lara

MAÑANA DE INVIERNO

Bolero - Pepe Requesens

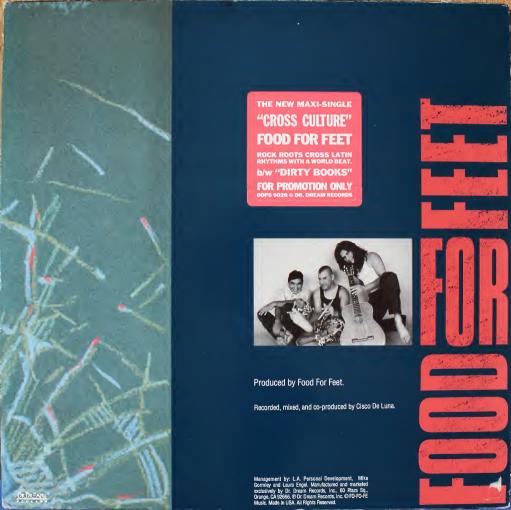


TODO LO DEMAS QUE USTED DESEA SABER LO ENCONTRARA EN EL CONTENIDO DE ESTE DISCO, Y EN LA MARAVILLOSA ACTUACION DE NUESTROS ARTISTAS.

E. M.











AL HIRT Live at CARNEGIE HALL Arranged and Conducted by Gerald Wilson\* Produced by Jim Foglesong

Mono LPM-3416 Stereo LSP-3416



# **AMERICA'S** GREAT TRUMPET SHOWMAN AT

New York City's Carnegie Hall, in its ninety-four-year history, has played host to many of the world's most famous and gifted performers. It has become the traditional home of the most respected musical artistry in the world. And so, the thrill is great for a performer making his initial appearance at Carnegie Hall. Such a thrill came to Al Hirt in a pair of Carnegie Hall concerts, April 22nd and April 24th, 1965.

With trumpet, beard and twinkling eye, Al Hirt, the popular virtuoso, came to Carnegie Hall and delighted a highly diseriminating musical audience reducing all critical reservations in a sea of applause, bravos, shouts and expressions of enthusiasm. Al's triumph is recorded here in At. HIRT LIVE AT CAR-NEGIE HALL.

Occupying centre stage with Al for a portion of his Carnegic Hall gig, a big band-and we do mean big!-of topflight instrumental sidemen. Conducted by Gerald Wilson, the well-known West Coast arranger personally selected by Al for the Carnegie Hall programme, the band rocks behind the Hirt trumpet on standards Bye Bye Blues and Gypsy in My Soul.

The "live" excitement of Al Hirt's Carnegic Hall concert comes home to you when Al steps mikeward to convey his own personal thrill at playing in the famed hall and introduces Gerald Wilson to the packed house. Then, another rouser, Walk Right In.

A Gerald Wilson original, Limelight, is a beautiful melody for the more romantic Hirt trumpet. Other Al Hirt performances with the big band included in this set are Love for Sale. When I'm Feelin' Kinda Blue, Going to Chicago Blues, Tennessee Waltz, and the great swinger Kansas City.

One of the most outstanding, popular, and musically respected

small combos in America is the Al Hirt Sextet. On hand with "the boss" to play a lot of tunes they helped to make famous, the talented members of the Hirt Sextet "broke it up" at Carnegie Hall just as they have in Al Hirt's own club on Bourbon Street in New Orleans. The boys, as all true initiates know, are: Pee Wee Spitelera, clarinet; Fred Crane, piano; Jay Cave, bass fiddle; James Zitano, drums; Brother Gerald Hirt, trombone and, of course, Al's on trumpet. Just listen to these cats go, go, go on Down by the Riverside. Still another Sextet smash is Al's own arrangement of Carnival of Venice.

And, topping off the concert and this album, is the Hirt Sextet's rendition of Al's most popular RCA record-the fabulous

America's great trumpet showman Al Hirt proved his mettle at the home of the greatest, Carnegie Hall. As the enthusiasm of the sellout crowd attests, Al's not only an outstanding musician, he's one wonderful guy!

@ Radio Corporation of America

# OTHER RCA RECORDINGS BY AL HIRT AVAILABLE FROM YOUR FAVOURITE RECORD STORE

THE BEST OF AL HIRT Mono LPM-3309 . Stereo LSP-3309

HONEY IN THE HORN Mono LPM-2733 . Stereo LSP-2733

"POPS" GOES THE TRUMPET Mono LM-2729 . Stereo LSC-2729

THAT HONEY HORN SOUND Mono LPM-3337 . Stereo LSP-3337

# SIDE 1

Bve Bve Blues\* Gypsy in My Soul\* Opening Speech (1:43)Walk Right In\* (3:14) Limelight\* Down by the Riverside Love for Sale\*

Up Above My Head SIDE 2 When I'm Feelin' Kinda Blue\* Going to Chicago Blues\* Carnival of Venice Tennessee Waltz\* (1:58)Kansas City\* Java

Recorded at Carnegie Hall, New York City. Recording Engineer: Ed Begley.

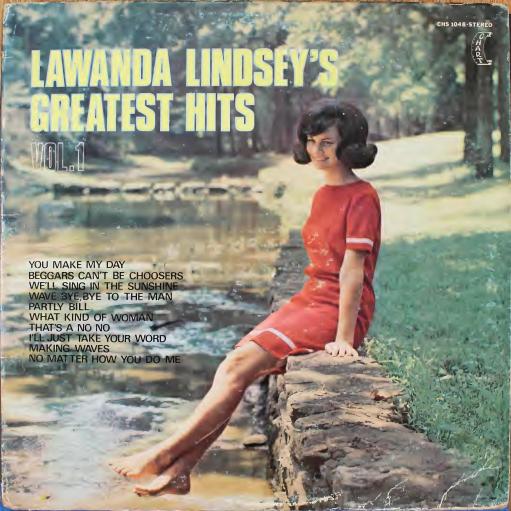
# This is DYNAGROO

(1:48)

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To solve these old and obstitute problems in disc recording, highly imaginities computers — "Gettronic bridges" — have been introduced by the computer of the

The final test of any record is in the listening—compare the sound of Dynagroove recordings!



# Lawanda Lindsey's Greatest Hits

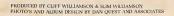
Side 1	
"YOU MAKE MY DAY" Bob Yarbrough/Sue-Mirl Music/ASCAP	2:56
"BEGGARS CAN'T BE CHOOSERS" Liz Anderson/Fred Rose Music/BMI	2:03
"WE'LL SING IN THE SUNSHINE" Gale Garnett/Lupercolia Music Pub. Co./ASCAP	2:10
"THAT'S A NO NO"	1:57
"I'LL JUST TAKE YOUR WORD" Teresa Stomps/Sue-Mirl Music/ASCAP	2:00
Side 2	
"PARTLY BILL" Vonce Bullo-Steve Allen/Sue-Mirl Music/ASCAP	2:47
"WAVE BYE, BYE TO THE MAN" Lindsey-Gibson/Fred Rose Music/BMI	2:19
"WHAT KIND OF WOMAN"	2:06
"NO MATTER HOW YOU DO ME"	2:46
"MAKING WAVES"	2:02





















# "Los Grandes Exitos de Dominica"

y su Conjunto





·C	Α	R	A	A

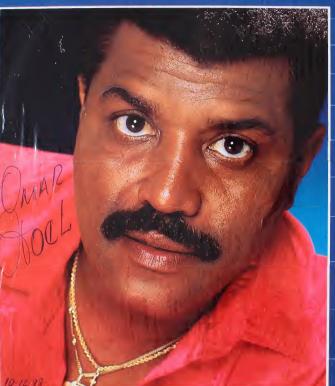
- 1-LOS ALGODONES Merengue (Miguelito Pérez)
- 2-QUISQUELLA HERMOSA Merengue (Raúl R. Rosado)
- 3-SALVE CON PACHANGA Merengue (D.R.)
- 4-SOY DE ALLI Cumbia (Raúl R. Rosado)
- 5-PALABRAS DE MADRE Bolero-Ranchera (César Castro)
- 6-LAS TRES ANTILLAS Merengue (Francisco Roa)

# CARA B

- 1-CHOFERITO Y PASAJERO Guaracha (Oli Olivere)
- 2-TIRALE BAJITO Merengue (D.R.)
- 3-POR CULPA DE UNA MENTIRA Bomba (Raúl R. Rosado)
- 4-JUGANDO CON EL AMOR Bol.-Ranchera (Mani Ortiz)
- 5-VOLANDO MIS BESOS Bol.-Ranchera (D.R.)
- 6-ASI BAILO YO Merengue
- (Miguelito Pérez)



# Lucis durán & Los Peluches



A

1— PARA QUE TE DE-VERGUENZA 2— O EL O YO 3— NI QUE NO , NI QUE SI 4— ANA ISA ES

B

1— EL RIPIO DE PESO
2— EL PRESTAMISTA
3— EL FRIERO (César Durén)

4— LA MUJER ES COMO EL CUERVO (César Durán)

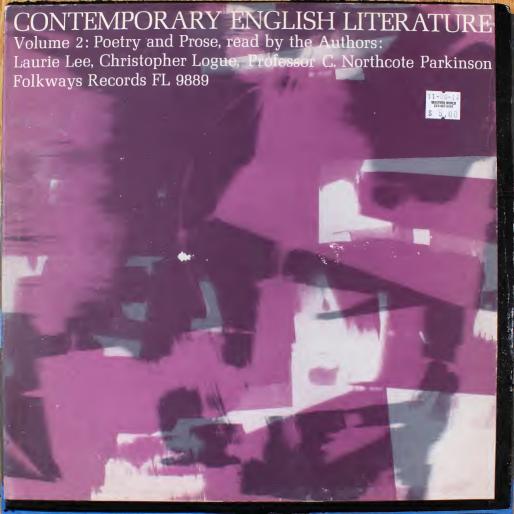
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CONTEMPORARY ENGLISH LITERATURE Folkways Records FL 9889

# CONTEMPORARY ENGLISH LITERATURE

Vol. 2: POETRY & PROSE

Side 1, Bands 1 - 5

# LAURIE LEE

HOME FROM ABROAD.

APRIL RISE. TOWN OWL. The ery of their own owl is well-known to wakeful residents of Chelsea. The poem was written at a time when there were more interiors of bomb-shattered

houses to be seen than there are now. BOY IN ICE MAN ON THE OTHER SIDE. A poem written specially

Laurie Lee was born at Stroud in the Cotswolds during the first world war. He came to London when he was twenty and worked as a builder's labourer. Later he spent a year in

Spain, playing the cafes. He was a member of the International Brigade in the Spanish Civil

POLIRY. The Sun The Bloom of Candles

(1959).

which won the Wil-PROSE: A Rose Cider With Rosie Side 1, Bands 6 - 10

# CHRISTOPHER LOGUE

GREAT MEN IN THE MORNING. A poem written specially for this record.

AN IRISHMAN TO HIS RAT.

SONNET. ONE FOR Miss BLIGH.

THE SONG OF THE IMPERIAL CARRION. This story of how the vultures came to the Crimea is told in Cecil Woodham-Smith's The Reason Why. Christopher Logue was born at Portsmouth in 1926, and

has lived much of his life in Paris. POETRY: Want POETRY: Want and Quadrant (Paris, 1953); Devil, Maggot and Sont Am-sterdam, 1954); First Testament (Rome, 1955); Seven Somets (Paris 1956).

THEATRE: Jazzetev (1959); Trial of Coband Leach(1959); Songs for The Lib-white Boys (1960). all produced at the Royal Court Theatre. Other Piets Reading discs in this series. No. 1, Edith Stinell and C. Dai Lewis | jep 00C1| No. 11, Robert Graves and Eliza-beth Jennings | jep 00C2)



The recordings were directed by V. C. CLINTON-BADDELEY

# C.NORTHCOTE PARKINSON

DISCOVERER OF

# PARKINSON'S LAW



Professor Cyril Northcote Parkinson was born in 1909 at Barnard Castle, and educated at St. Peter's School, York, at Barnard Castle, and educated at St. Peter's School, York, Emmanuel College, Cambridge, and King S College, London. He has been a Fellow of Emmanuel College, on the teaching staff of Blundell's School, and the Royal Naval College, Dartmouth, Professor of History in the University of Malaya: and in 1959 was appointed to the Miller Chair at the University of Illinois. His books include a biography of Admiral Lord Exmouth, Trade In the Eastern Seas, 1793-1813; Always a Fusiller (the war history Eastern Ea of the Royal Fusiliers); a history of Malaya, and several other books about that country. But none of these books have achieved the success of his Parkinsan's Law, The Pursuit of Pragress, published in 1958—a work which has had a deep effect upon contemporary business life. Since continued his valuable researches, with the important result that Jupiter Recordings has now been privileged to report some new findings, delivered by Professor Parkinson himself-

In the demonstrations which illustrate his lecture, Professor Parkinson has been assisted by Mr. Carleton Hobbs, Mr. John Glen, Mr. Wallace Southam, Mr. William Lemmon, and Mr. Mark Goullet.

# Additional Jupiter Recordings from Folkways Records

FL9886 ANTHOLOGY OF SOTH CENTURY ENGLISH FORTHY; 35 contemporary English poems by Thomas Hardy, Robert Bridges, A. E. Housman, W. B. Yeats, Rudyard Kipling, W. H. Davies, Walter de la Mare, John Masefield, Edward Thomas, D. H. Lawrence, James Elroy Flecker, Andrew Young, Siegfried Sassoon, Edwin Muir, Edith Sitwell: read by Jill Balcon, V. C. Clinton-Baddeley, John Glen, Christopher Hassall, Carleton Hobbs, C. Day Lewis, Stephen Murray and Edith Situell reading her own poetry. Issued by special arrangement with Juniter Recordings Ltd. (England). 1-12" 33-1/3 rpm longplay record.... \$5.95

Side II

FLOSE? ANTHOLOGY OF JOHN CENTURY ENG-LISH POETRY, part II; readings from the works of T. S. Eliot, W. J. Turner, Richard Church, Wilfred Owen, Robert Graves, Edmund Blunden, C. Day Lewis, John Betjeman, W. H. Auden, Vernon Watkins, Louis MacNeice, Stephen Spender, W. R. Rodgers, Roy Puller, George Barker, Dylan Thomas, Lawrence Durrell, Henry Reed, Laurie Lee, Sidney Keyes; read by Jill Balcon, Pauline Letts, V. C. Clinton Baddeley, John Glen, Christopher Mannull, Carleton Hobbs, and, reading their own poetry, Richard Church, C. Day Lewis, John Betjeman, Vernon Watkins, W. R. Rodgers, Roy Fuller, Henry Reed and Laurie Lee. (Released by special arrangement with Jupiter Records, Ltd., London, England) 1-12" 33-1/3 rpm longplay record..\$5.95

FL9891 ANTHOLOGY OF ENGLISH VERSE, Vol. 1; poetry of Thomas Love Pea-cock, John Clare, John Massfield, Lord Tennyson, Walter de la Mare, James Stephens, William Wordsworth, W. S. Gilbert, William Blake, John Keats, Edward Lear, Rudyard Kipling, Balph Hodgson, Thomas Hardy, W. B. Yeats, A. E. Housman; read by Jill Balcon, V. C. Clinton-Baddeley, John Glen, Christopher Hassall, Harry Butchinson and C. Day Lewis (Issued by special arrangement with Jupiter Records Ltd., London). 1-12" 33 1/3 rpm lon play.... \$5.95

FL9892 ANTHOLOGY OF ENGLISH VERSE. Carroll, Robert Herrick, William Wordsworth, Sir Walter Scott, Walter de la Mare, Lord Tennyson, Percy Bysshe Shelley, Robert Browning, Hilaire Belloc, Edmund Blunden, Robert Graves, John Fletcher; rend b/ Lally Bowers, Pauline Letts, V C. Clinton Baddele, Carleton Hobbs, Michael Bordern, John Laurie, C.Day Lewis. (Issued by special arrangement with Jupiter Records, Ltd., 1-12" 33-1/3 rpm lon.play... ..\$5.95 FL9893 CHRISTIAN POETRY AND PROSE selected and read in English by ALEC GUINMESS: Revelations of Divine Love (Julian of Norwich), How Many Heavens (Edith Sitwell), Journey of the Magi (T. S. Eliot), Not Only Death (Hilaire Belloc), Christmas (John Betjeman), The Night (Henry Vaughan), Parables (Christopher Smart), Lines from the Gospel According to Thomas, Letter to St. Jeanne Frances de Chantal (St. Francoie de Salss), To St. Terssa (Richard Crashaw), I Sing of a Maiden, Cherry Tree Carol, The Apocrypha (Chapter XV). Released by special arrangement with Jupiter Recorde Ltd., London. 1-12" 33-1/3 rpm longplay record ...

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MY MAN
CANCEL THE FLOWERS
YOU WANNA KEEP YOUR BABY
ROSE OF THE RIO GRANDE
THAT OLD SWEETHEART OF MINE
ON THE SUNNYSIDE OF THE STREET
NO, NO, NO
MOON OVER MIAMI
IT'S ALL OVER NOW
I'M LAUGHING ON THE OUTSIDE
LAST NIGHT I SAID A PRAYER

VOCALS BY: Don Brown / Madeline Russell / Two Timers



# SUNGS FOR TODAY

DIVISION OF YOUTH ACTIVITY
THE AMERICAN LUTHERAN CHURCH
422 SOUTH FIFTH STREET
MINNEAPOLIS MINNESOTA

LUTHERAN RECORDS TRF-6916

### SONGS FOR TODAY

For centuries the Church has reached into the area of secular folk song and idiom to describe the faith in musical terms. The songs of this record represent an effort to tullize contemporary folk song to sing the Bible and its message into the life of the young. But the old may also find themselves also singing the melodical.

There is a certain dryness in the lives of Christians of limited music abilities—a vacuum that needs filling. The music of this record represents an attempt to create songs for the daily life, not Sunday morning worship. They are songs to be sung inwardly behind steering wheels on the way to work, or while walking down the halls at school, or even on the way to a ball game. Retreats and Christian community life out-of-doors may also provide settings for this informal but devotional music.

A song book. Songs for Today, with many more songs in a similar idion is available in quantity from the Youth Department of The American Lutheran Church, 422 South 5th Street, Minneapolis 13, Minneavost. The book presents a rationale for this type of singing and an understanding of the street is objectives. The text is arranged for informal study groups which concerns itself with music in the life of the Church.

This "sampler" suggests possibilities in relating a narrative of Scripture to the direct, honest manner of a folk song. There is a striking similarity between the two with reference to the simplicity and lack of affectation in both. "Jonah." "Let My People Go" and "Way, Haul Away, Joe" represent this kind of approach.

The last mentioned ballad is an attempt to imagine Simon Peter telling the "storm incident" of the Lake of Galilee on a boat going to Rome, while sailors of the ship are working on the sail. The sea chantey, of course, is of a much later orisin.

Two different approaches to the singing of psalms are represented by Psalm 23 on the one hand and Psalms 1 and 103 on the other. Since psalms are so little known in the lives of young people, these and others of the book Songs for Today may be a means of recapturing the ageless message of these lymn writers of the Old Testament. Psalm 23—an improvised melody from the German chorale tune, "Christ ist Farstander"—reminds one of the medieval chant and the volumes of music available to the church in this area. The there was the salm of the church in this area. The there was the salm of the church in this orea.

"The Magnificat" and the "Offertory" represent two different approaches to two texts of the services in our hymnal. The latter is a portion of a simple adaptation of Negro spiritual forms to the chief texts of the common service. Other settings of the liturgy, for use and discussion, may be found in the aforementioned book.

John Ylvisaker has arranged the stirring adaptations of Psalm 1 and Psalm 103. Ewald Bash has adapted or written the other music and texts, save for "The Ballad of Holy History"

John Schultz, writer of "The Ballad" says of it: "This ballad is meant to convey the profound in a folk way. But it says something too ahout an approach to an understanding of the Bible. I believe there are two themes from the whole of Scripture that are essential if a study of any one part is to have fullness of power. The first is that the Bible is a history of the mighty acts of God; the second, that of the record about the dramatic rhythm of rebellion and return by his people. The ballad portions should sound like an oboc and the songs of sin like a trombone."

### FOR SINGING

This record is meant to lead groups, to teach them how to sing the songs for today. In on instance is it meant to entertain. Perhaps we can hereby learn how to communicate the gospel in a Twentieth Century mode. Axiomatic to this approach is the notion that music is primarily a vehicle for communication. And when it communicates, it inspires. Not vice versa.

In no instance does the accompaniment obtude and very little harmony is attempted. The emphasis is no a strong, virile melody line. Once the group has learned the songs, it may improvise harmonies in whatever way it wiskes, recogniting the essential awe characteristic of all singing in the life of the church. But the harmonization should never obscure the melody and all instrumental accompaniment should seek to keep singers free in their expression. In fact, singing without accomponiment has an immediacy and freedom that is unmatched.

Occasionally the melody may seem high for a group of singers. At this point, the group should seek to pitch the key at a point of its own choosing. The book, Songs for Today, for instance, has put all of the songs in the lowest possible key.

In a way, it may be said that Songs for Today intends to build bridges for the young into the music of the Twentieth Century. No suggestion is made that these songs will last forever, unless God so will is! They are for today. They make no pretence at greatness, but seek rather to point toward the necessity for the church to seek contemporary expression. They are summons to contemporary Christian commonsers to write music for the new time.

### THE SINGERS AND ACCOMPANISTS

The great share of these songs are sung by groups out of the Dana Choir, Dana College, Blair, Nebraska. Professor Paul New, the well-known director, has gained a notable reptuation with his choral organization. Trips to Europe on several occasions have highlighted its musical accomplishments. As in so many instances at Lutheran colleges, the choir has given lustre to the school by reaching deep into the rich musical tradition in Lutheranism.

The singing of these songs represent a contrast to the classical tradition of the choir and gratitude is expressed by the Youth Department for the choir's willingness to experiment with such forms.

Accompanying the singers is Professor Roger Welch of Dana College. He is an authority on folk music, being chairman of the folk music committee of the Nebraska Folklore Society.

The singing of Psalms 1 and 103 represent recent developments of this musical expression by a group of singers from Luther Seminary, St. Paul, Minnesota. The singers are 1cd by John Yivisaker. SIDE ONE

PSALM 1

Tune: "Poor Wayfaring Stranger"

PSALM 103 Tune: "Hold On"

CREATE IN ME Tune: "Lord I Want to be a Christian"

THE LORD'S PRAYER
Tune: West Indies Melody

SIDE TWO

MAGNIFICAT (Song of Mary) Tune: Ewald Bash

WHEN JESUS CAME IN GALILEE Tune: "Lowlands"

A FISHERMAN'S SONG Tune: "Way, Haul Away, Joe"

A COWBOY BALLAD Words and Tune: Ewald Bash

LET MY PEOPLE GO Tune: "Drill, Ye Tarriers, Drill"

HYMN FOR THOSE IN CAPTIVITY Tune: Latvian Melody

WE SAIL A SHIP Tune: Sea Chantey

PSALM XXIII Tune: Derived from "Christ ist Erstanden"

A BALLAD OF HOLY HISTORY Words and Tune: John Schultz



ce Weems and the Fat Meat Boys



910.



# ACE WEEMS ETHE FAT MEAT BOYS



# Side One

Nobody's Business

Ryestraw Camp Chase

Troubles

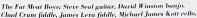
Morning Blues/ Jimmy Sutton

Joy Rag



# Side Two

Limehouse Blues
Jaybird
Sugar In The Gourd
George Ainley's Tune
Knoxville Rag
Red Hot Breakdown
All Gone Now





Ace Weems and the Fat Meat Boys Rt. 1, Box 82D Natural Bridge, Va. 24578

Liner notes available upon request.
Produced by David Winston
Recorded by Doug Derschug
Thanks to Tom Tinsley, Dan Newhall and Odell McGuire
Front cover by William McElroy
Rand bafor Marry Winston





# AYMY DANNY



I'll See You in the Rapture



# Side 1

Come And See The Man At The Well Behold The Lamb What'cha Gonna Tell Him He Only Sees The Blood One Way Flight

# Side 2

When The Sun Of My Life Goes Down Rise And Be Healed Start Listening For The Sound I'll See You In The Rapture Caught Up Together

### Musicians

Sharon Fisher Mike Deitz Tom Horn Woody Herr

### Special Thanks Skip Mertz, Pedal Steel Dick Blattenberger, Dobro Recorded at Helffrich Recording Labs. Produced by New Dawn

Photography - Sam Smith Artwork - Dick Blattenberger

Bookings and additional albums available thru Mr. Terry Smith, 947 Oak Street, Allentown, Pa. Phone 215-435-5009 Engineer - Peter Helffrich Cover Design - Joe Appalucci





# AMAR Y VIVIR

# FERNANDO ALVAREZ

Cara A

LA HIEDRA. Cancion de Saracino PRIMERA IIIIVIA Bolero ERES DIFERE VTE. Bolero VIDA. Slow MI FALSO QUERER, Bolero NO TE IMPORTE SABER, Bolero

Cara B:

CUANDO NO ESTAS. Bolero ME CONTARON DE TI, Bolero ME LO IMAGINO, Balero AMAR Y VIVIR. Bolero DESPECHADA, Bolero LA ULTIMA NOCHE Solero

Una vez más presentamos a la voz siempre esperada de Fernando Alvarez en un nuevo disco de larga duración que al igual que los suyos anteriores sabemos alcanzará rotundo éxito . . . Fernando Alvarez, para su gran público es "la voz que le viene bien al bolero" y en este disco se reafirma en este sentido al interpretar con esa voz tan apropiada para el bolero números de los cuales hace una gran creación ... Entre estos resalta un bolero que ha sido a través del tiempo uno de esos números que llegan y se hacen clásicos al cantarse siempre como si su actualidad no hubiera pasado nunca.... Se trata del bolero de Consuelo Velázquez, Amar y Vivir, que hemos querido utilizarlo para nombre de este album pues si Amar y Vivir es un bolero clásico en "la voz que le viene bien at holero" de Fernando es más holero aún



LPG-1111





LPG-1113



LPG-1129

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PEDRO IN BRAZIL
PEDRO AND THE STREET SINGERS



# LITTLE PEDRO \* PEDRO IN BRAZIL \* PEDRO AND THE STREET SINGERS

Musical Settings by MIGUEL SANDOVAL English Lyrics by LEO PARIS Singers: Pedro-DAVID PFEFFER; with DAVID ANDERSON, DENISE ALEXANDER, EARL ROGERS,

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LEE SWEETLAND and SALLY SWEETLAND

## ASSERIN, ASSERAN

Asserin, Asseran, All the children of San Juan, They eat cheese and they eat breed, But in Rique Alfandique, And in Roome

Alfandoque, Asserin, Asseran, They eat sugar plums instead. Asserin, Asserau, Los maderos de San Juan, Comen queso, comen pan...

# TORO TOROGIL

Run around the corner, Hurry down the hill, Where's Mr. Bullfrog, Toro Torogil? (SPOKEN) Hello, Mrs. Bullfrog, is Mr. Bullfrog bome today? Mrs. B.: No. be went out just a minute ago.

Saw him in the garden. Adding up a hill, Stingy Mr. Bullfrog, Toro Torogill

8

0

5

(SPOKEN) Mr. Gardener, is Mr. Bullfrog Gardener: No he left just a minute agol

Hurried to the grocer, Hopped across the sil, "I'm Mr. Bullfrog, Toro Torogill"

(SPOKEN) Mr. Grocer, has Mr. Bullfrog Grocer: Certainly! But he left here just a

minute ago Bought a quart of ice cream, Chocolate and vanil, Cash, Mr. Bullfrog, Toro Torogall

(SPOKEN) Oh, here's the Policeman. Mr. Policeman, have you seen Mr. Bullfrog pass by here? Policeman: Bullfrog? Yes, went by in a hurry, just a minute agol

Hurriad home to est it as a hullfrog will, All for Mr. Bullfrog, Toro Torogill

(SPOKEN) Ob, hello, Mr. Doctor, Have you seen Mr. Bullfrog?

Doctor: Yes Siree. That Bullfrog looked Impping through a puddle, Caught an awful chill, Sick Mr. Bullfrog, Toro Torogili

(SPOKEN) Mrs. Bullfrog, Mrs. Bullfrog! Sorry to bother you again, but is Mr. Bullfrog bome? MRS, B.: He certainly is! Home for a long el Chills and fever, chills

and fever Now he's in the parlor, Lying sad and still, Poor Mr. Bullfrog, Toro Torogill

# ARRE BURRITO

Riding on a donkey, Riding to fair, Riding to fair,
Tomorrow, tomorrow,
Tomorrow, l'll he therel
Arre . . . Burrito,
Hurry, hurry, hurry,
Hurry, little donkey,
Riding to the fair! It will be a long road, Riding to the fair,

When the batter's ready, JUAN PIRULERO, JUAN PIRULERO, what shall we do? Toss it up and follow JUAN PIRULERO, He'll pat, and I'll pat and you'll pat tool

RIS-RAS

Until he's cut his re-Then everyone stop!

The blocksmith is working,

The blocksmith is working, hammering a horseshoe, I like to wotch him working, Hammering his horseshoe: He goes clink, We go clank, He goes clink, We go clank, Until he's made a horseshoe, Then everyone stop!

The scissor grinder's working, Grinding the scissors, I like to watch him working, Grinding his scissors:

He goes bz:z:z,
We go whiz:z:z,
Until he's ground the scissors
Then everyone stop!

The mason is working,

He goes hz z-We go whiz a

A long road, a long road, A-Winding everywherel Arre . . . etc. Little helbs are ringing, Riding to the fair, A ringling, a jingling, A ringing everywhere! Arre . . . etc.

### ASI, ASI

Shors on your feet, How much longer can you wear them? Shors on your feet, Bring them in and I'll repair them! With a tap, asi, asi, Who can this person be? Shoes on your feet.

Coat on your back, Loat on your hack, Oh it's very hadly worn, Sirl Coat on your hack, I can mend it where It's torn, Sirl With a stitch, asi, Who can this person be? Hat on my head, But it never holds together, Hat on your head, I can fix it with a feather. With a pin, asi, asi, Who can this person be?

JUAN PIRULERO

# When the corn is ready, JUAN PIRULERO JUAN PIRULERO, what shall we do? Find a stone and follow JUAN PIRULERO, He'll grind, and I'll grind, and you'll grind too!

When the bread is patted, JUAN PIRULERO, JUAN PIRULERO, what shall we do? Light the fire and follow JUAN PIRULERO, He'll bake, and I'll boke, and you'll bake tool When the bread is ready, JUAN PIRULERO, JUAN PIRULERO, what shall we do? Take it out and follow JUAN PIRULERO, He'll eat tamales, and you'll eat tool

# The carpenter is working, Sawing his lumber, Sawing his lumber, I like to watch him working, Sawing his lumber: He goes ris, We go ras, He goes ris, We go ras, Until he's cut his lumber, Until he's cut his lumber,

He goes push, We go woosh, He goes push.— We go woosh— Until he's made his ploster, Then everyone stop! OH WHAT CAN IT BE?

Oh deor, oh dear Oh deor, oh dear.

Oh what can it be?
My sweet Senarita,
Will you walk with me?
We'll wolk to the plaza,
And when we sit down,
We'll hear the bells ringing
All over the town!

CHORUS: Ding, dong, ding, They ring, they ring, And whot con it be? My sweet senorita Will you dance with me? We'll dance in the moonli And when the moon's down We'll hear the dogs borking

CHORUS: Bow, wow, bow.

wow, etc....
They bork, they bark,
And what can it be?
My sweet senorito,
They're barking at me!
And over the mountain,
And all the woy down,
They'll chase a poor beggarman
Out of the town!

### MATTATERO, TERO LA

Mixing his mortar, I like to watch him working, Mixing his plaster: CHORUS: Mattatero, mattatero, mottatero, tero la, Mattatero, mattatero mottatero, tero lai

Gentleman:

Mother: Good morning to you, Sir, Morning to you, Sir, Mattatero, tero lai

Gentleman; I've come for your daughter, Your beautiful daughter, Mattotero tero lai Mother: If she goes with you, Sir, What will she do, Sir, Mattatero, tero lai

Gentlemon: She'll wosh my clothing, Launder my clothing, Mattatero, tero lol

Mother: That's not for my daughter, My beautiful daughter, Mottatero, tero loi

Then she'll do my cooking, She'll do my cooking, Mattatero, tera la!

Mother: If she cooks your dinner, You will grow thinner, Mattatero, tero lol

Genfleman: Then she'll be my lody, A very great lody, Mottatero, tero lol

Mather: If that's what you'll make her, Then hurry and take her, Mattatero, tero lol

CHORUS: Mattatero, mattatero, Mattatero, tero lai Mattatero, mattatero, Mattatero, tero lol

# (CHORUS): Bambale-abamba-u-abambale-abambau Abambalele-bambalele-bambalu! Pernambuco to Bahia From the mountains to the sea, With a bambalele-bambu-bambale All the way through Pernambuco Hear the train go chucko-chuko-With a bambalele-bambu-bambalel (CHORUS): Bambale-abamba-u-abambale-abambau-Abambale-le-bambale-le-bambalu' BAHIA There's a boat from Bahia,

And the boat goes over the sea, And the wiod blows over the sea, And the boat goes over the sea. And the wind blows over the sea.

# There's a boat from Bahia,

Hanns ...

In my silver gown to the sea,
With a golden comb to the sea,
I will still go down to the sea,
Till the boat comes home from
the sea . . . And the boat goes over the sea, And the wind blows over the sea, And the boat goes over the sea, And the wind blows over the sea. There's a boat from Bahia . . .

ABAMBALELE - BAMBALU

When the railroad tracks are drumming

Then I know the train is coming With a hambalele-bambu-bambale Wheo I hear the whistle blowing Then I know the train is going With a bambalele-bambu-bambale!

There's a boat from Babia.

And the waves are high on the sea, And the boat is tossed on the sea, And the seaguils cry on the sea, For a boat that's lost on the sea...

# COME WITH ME

Come, come with me, We'll march along the street, Together, together, With everyone we meet! We'll sing a song, And if they like it then, Together, together, They'll sing it back again!

CHORUS: When guitars are strumming and tamboritos beat,
Then it's time for everyone to come into the street!
Find a snatch of melody and fit it with a rhyme.
And sing along and dance along in Carioca time!

# HERE'S A RIDDLE

Oh, here's a riddle! Will you tell me the answer? Now do! And if you answer, Here's another new riddle for you! What's the difference between my ha And the king's heavy crown of gold? The king gets a headache lo his hat, But mine keeps out the cold! Oh. here's a riddle, etc. What's the difference between my purse, And your own siken purse so fine You must take a copper penny from your purse, Aob put a penny in minel Oh, here's a riddle, etc. What's the difference between a donkey, And a man who sings too long? The donkey is born braying. But a man has to learn this song!

# ROUND AND ROUND

Oh say, do you know The way I must go? Oh say, do you know The way I must go? Forever around Til treasure is found

Forever around Til treasure is found! Then 'round and Until it's found Around I go With youl

CORDE OF THE OWNER, OF THE OWNER, Guatanteed by od Housekeeping PARENTS' Soul avisian mind



YOUNG PEOPLE'S RECORDS - CHILDREN'S RECORD GUILD, 100 SIXTH AVE., NEW YORK 13, N. Y.

# IN CANADA: 1184 CASTLEFIELD AVENUE, TORONTO, ONTARIO

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YOUNG PEOPLE'S RECORDS-CHILDREN'S RECORD GUILD

# What Parents Should Know About This Record

LITTLE PEDRO" introduces children to a series of authentic Latin-American folk songs that are fun to play to and to sing along that are fun to play to and to sing along with. The first group includes game-songs and work-songs-songs about the burrito (donkey), toro (bull), zapatero (shoemaker), sastre (tailor), and somberoo (hatmaker).

"Pedro in Brazil" takes your child to a

Carioca festival in spring, where people come from far and wide. They sing as they come, each group hoping to win the prize for the best song. The folk songs are accompanied by characteristic instruments, and give chil-dren a real taste of the music of Brazil and the customs of people from other lands.
"Little Pedro and the Street Singers"

offers more Latin-American folk and gamesongs-songs about making tortillas, about the blacksmith, shoemaker, scissor grinder and cement mixer...about the mariaches (street singers) and a wonderful circle game song, Mattatero-Tero-La.

The charm of the melodies and the vitality

of the ruthms make the songs on this record a genuine experience in good music, and encourage the child's spontaneous participation. At the same time these songs of foreign lands and peoples widen his horizon, nurture his imagination and enrich his cultural background.

# A Note About the Concert Selections ...

DURING THEIR EARLY YEARS, the music that Children love best is the music that makes them want to move. Your child will makes them want to move. Four child will enjoy music more when he can feel it in his muscles and it becomes a part of him. If you offer him a song about a train, the words, melody and rhythm should help him be the To accomplish these results, all music for

To accomplish these results, an indust of thildren need not be story, songs or activity material about trains, fire engines, trucks and cowboys. If it is selected at a level that assures understanding and interest, concert music can become an important part of your child's creative development.

The instrumental pieces in the Young People's Records—Children's Record Guild series were chosen because they offer a wide variety of melody, rhythm, sound and color variety of menoty, righting, south and cover at a level the child can experience and enjoy. Many children will just listen; some will hum along with the music; others will respond with physical movements, such as dancing and marching. The primary aim is to stimulate the child's imagination with to stimulate the child's imagination with different kinds of music-marches, rondos, dances, variations, etc. In addition, the selec-tions will help children become familiar with the sounds of orchestral instruments, and with the "color" that harmony and counter-

with the "color" that harmony and counter-point bring to anielody.

To all the color of the color of the color of the point bring to these master-pieces, he will be developing a natural taste for fine music. The works of Tchaikovsky, Beethovon, Mozart, Haydn, Wagner and other great composers will become a normal part of his everyday life. And instead of the confusion and distate that pusited of the confusion and distate that pusited music, he feel when they first hear classical music, he will discover an appreciation and under-standing of its enduring pleasures that he will carry into adulthood.

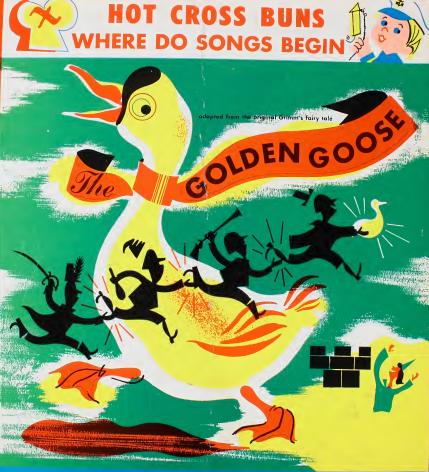


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Terror
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UNG PEOPLE'S RECORDS



For Creative Children Whose Parents Want Them to Love, Understand and Grow with Good Music

THE GOLDEN GOOSE

Music by BERNARD WAGENAAR

Told by NORMAN ROSE

HOT CROSS BUNS

WHERE DO SONGS BEGIN

Script by BEATRICE LANDECK Music composed by children

HOI CROSS B

WHERE DO SONGS BEGIN

"THE STUMPY LITTLE TUG BOAT"

Oh the stumpy little tug boat Works in the river Pulling barges up and down Up and down Nosing steamers out to sea Out to sea

### "I WOULD LIKE TO BE A STEAMER"

I would like to be a steamer And sail across the sea So I could see other boats That pass by me I would like to be a steamer To cross the ocean wide I would like to carry people For such a pleasant ride

Toot, toot, toot, I am shiny and new For sailing the ocean, I am better than you Toot, toot, I puff my black smoke All over the river, I puff and I blow Toot, toot, toot, I blow my fog horn When fog is on the ocean I send my alarm

"BELL BUOYS ARE SWAYING"

Bell buoys are swaying, bell buoys are swaying

See how the light shines above Watch out, watch out, For rocks and for broken boats THE GOLDEN GOOSE

The children's record guild is proud to present this musical adaptation of the famous Grimm's fairy tale as an important piece of contemporary American music. Based on a story that is well-suited to the age group, the music of The Golden Goose is composed specifically for young children.

This record serves the child as an excellent introduction to melody and orchestral color (be sounds of the different instruments). For each character in the simple story has his town melody—and each melody when introduced is played on a different and appropriate instrument. The Dummling theme is performed on the clarinet, the goose theme is a musical effect produced by percussion and clarinet in its lowest register, the hunter is played by the french horn, the robber by the bassoon, the soldier by the snare drum and piccolo, and the princess by the oboe.

Not only is each melody played alcne—but as each of the characters is introduced, his theme is added to the music previously heard until, at the end, all the themes are combined in counterpoint to produce the humorous climax of the story.

Bernard Wagenaar is an outstanding American composer. He is a member of the faculty of the Juilliard School of Music and the recipient of many important musical awards. He has written four symphonies—and his orchestral works have been performed by most of the leading orchestras in this country and abroad, including the New York Philharmonic under Barbirolli, Mengelberg and Toscanini; the Boston Symphony Orchestra—Charles Muench, Conductor; and The Philadelphia Symphony Orchestra—Eugene Ormandy, Conductor,

Thus, while avoiding the dry teaching approach, the child learns about melodies and how they can be combined. He learns these facts through enjoyable listening—and we strongly urge parents to avoid any use of this record which makes the facts more important than the enjoyment of the music.

HOT CROSS BUNS

"HOT CROSS BUNS"

Hot cross buns, hot cross buns
One a penny, two a penny
Hot cross buns
If you have no daughters
Give them to your sons
And if you have none of these little elves
Then you may eat them all yourself

YOUNG PEOPLE'S RECORDS— CHILDREN'S RECORD GUILD APPROVED BY BOARDS OF EDUCATION AND IN DAILY USE IN THOUSANDS OF SCHOOLS IN ALL 50 STATES AND CANADA

# What Parents Should Know About This Record

"Hot Cross Buns" is a study of design and form in music. The story, charming and humorous, develops the tune first as a waltz, then as a march, jig and tango. While bearing familiar with each of the musical structures, the child is also listening to one of the basic patterns used by all composers —Variation Form.

Such preliminary listening to material created especially for his age level prepares the young child for the more developed variations of Mozart, Beethoven and others.

"Where Do Songs Begin" is a song making record, built around children improvising songs in classes with Beatrice Landeck. (Ed. We have added the orchestration, but the melodies are the children's originals.)

For many years we have been led to believe that making up songs is the special province of only the most gifted. Oviously, this is not true. Anyone can make up a song, and the activity of improvising a melody and tyractivity of improvising a medical carbon of the control of t

Parents may use this record as a guide, and will find the experience fruitful and the results exciting!

# A Note About the Concert Selections...

DURING THEIR EARLY YEARS, the music that makes them want to move. Your child will enjoy music more when he can feel it in his muscles and it becomes a part of him. If you music had a die he want to move the her train, and rhythm should help him be the train.

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When your child listens to these masterpieces, he will be developing a natural taste for fine music. The works of Tchaikovsky. Beethoven, Mozart, Haydn, Wagner and other great composers will become a normal part of his everyday life. And instead of the confusion and distasts that youngsteen the feel when they first hear classical months will discover an appreciation among the standing of its enduring pleasures that he

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COMPATIBLE

ALYN JLP-116

# STRICTLY BLUEGRASS By THE VALLEY RAMBLERS



# STRICTLY BLUEGRASS COMPATIBLE STEREO

# FEATURING NOAH CRASE-DON WARMOUTH BOBBY GILBERT-BENNIE WILLIAMS

### SIDE ONE

- 1. BLUEGRASS BREAKDOWN
- 2. PRETTY POLLY
- 3. I'LL STILL WRITE YOUR NAME
- IN THE SAND
  4. TWO LITTLE BOYS
- 5. BLUE RIDGE CABIN HOME
- 6. LITTLE WHITE CHURCH



# SIDE TWO

- 1. RED WING
- 2. SITTING ON TOP OF THE WORLD
- 3. I WONDER HOW THE OLD FOLKS
- ARE AT HOME
- 4. MEMORIES OF YOU
- 5. ASHES OF LOVE
- 6. I'LL MEET YOU IN CHURCH SUNDAY MORNING

THE VALLEY RAMBLERS

# THE ARTISTS

Noah Crase plays 5-string banjo, sings lead and baritone. He was born December 10, 1934, at Barwick, Kentucky. His liking for music comes naturally, as his dad played banjo and old time fiddle. Noah has played with Bill Monroe, Jimmy Martin and many other leading bluegrass bands. Noah first became interested in the three finger banjo style in the early 1950's. Since then he has mastered the 5-string banjo, and is considered among the best banjo players in the country. He also plays guitar.

Don Warmouth sings lead and plays guitar. He was born October '22, 1935, in Frankfort, Kentucky, but spent most of his childhood around Paris and Richard, Kentucky. He started singing at an early age and learned to play the guitar at seventeen. Don has specialized in bluegrass music for the past twelve years.

Bennie Williams plays the fiddle for the group. He was born on a farm in northeastern Louisiana in 1936. By the time he was eight his father had taught him to play the guitar and by the time he was thirteen he had taught him the fiddle. Although the fiddle is Bennie's main instrument, he still enjoys playing his electric guitar at home from time to time. After finishing high school, Bennie married the girl next door in 1956. He moved to Ohio in 1957.

Bobby Gilbert sings tenor and plays bass. He was born September 24, 1941, in Lagrange, Indiana, and now makes his home in Middletown, Ohio.

It is my pleasure to present this fine bluegrass album to you.

For Bookings and Information contact:

Recording Engineer: Howard Davis

Jack Lynch, President

Jalva Records

Jalyn Records 1806 Brown St. Dayton, Ohio 45409 Phone: (513) 228-1437

Noah Crase 45 Carey Drive Springboro, Ohio 45066 Phone: (513) 746-4373 Don Warmouth 691 Easter Drive Carlisle, Ohio 45005 Phone: (513) 746-4926





- 1. Maranatha (The King Is Coming) (Lambert) 3:06
- 2. Lift Him Higher (Piper) 3:58
- 3. Trust Him (Lambert) 3:23
- 4. How Long Has The Train Been Gone (Preston) 2:24
- 5. I Found A Friend (Lambert) 3:05

### SIDE TWO

- 1. Jesus Loves Me (Traditional) 3:04
- 2. Something Beautiful (Gaither) 3:33
- 3. Have A Little Talk With Jesus (Traditional) 2:00 4. Amazing Grace (Arr. Shaw) 4:46
- 5. He Touched Me (Gaither) 3:52
  - He Touched Me (Gaither) 3:52

ROSE RECORDS

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Tulsa, Oklahoma 74105

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PRODUCED and ARRANGED/Roger Lentz

COVER PHOTO/Wilber Zehr (Home of Dr. & Mrs. David Hamilton)

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Oklahoma City, Oklahom BENSON SOUND MUSICIANS

ADDITIONAL VOCALS/ORU Jazz Choir and Sam Hancox, Debbie LeBlanc, Mavis Sermons, Debbie Sharpe, and Chip Tucker.

Special Thanks To . . . Mom and Dad, Gram. Mom-mom, Pop-pop, Kris, Michelle, Paul and Kay, Jodi, Erv and Jenniec, Roger and Gwen for believing in me; The Young Hearts, Living Truth, and The Other Side for loving me. Extra special gratitude to Grumpy, my dear friend and precious treasure in Heaven. How you all the work of the Property of the Propert

Kyle



### STEREO

# ANITA SHEER



### side one

1. GO AWAY FROM MY WINDOW	вмі	2:58
2. LA BAMBA	вмі	1:58
3. CECILIA	вмі	2:25
4. THE FOX	ВМІ	1:49
5. THE SINNER (El Pecador)	ASCAP	2:39
6. ARAVA	ASCAP	2:43
side two		
1. DOESN'T ANYBODY KNOW HIS NAME (Two-Ten; Six-Eighteen)	ASCAP	2:53
2. TRAN, TRAN	вмі	2:26
3. ALL MY TRIALS	вмі	2:58
4. LINSTEAD MARKET	вмі	2:34
5. CALL THREE TIMES (San Sfirixis Tris Fores)	ВМІ	2:35



6. OH MARY DON'T YOU WEEP

DIRECTOR OF ENGINEERING: VAL VALENTIN
PRODUCED AND ARRANGED BY PAUL TANNEN
A TANRIDGE PRODUCTION (850 Seventh Ave., N.Y.C.)

# ANITA SHEER

Anita Sheer is something special. Wherever she has performed. the audience has become an Anita Sheer Fan Club. I took her up to Canada for "Let's Sing Out", and the French and English Canadians agreed, for this one rare occasion that Anita Sheer was a splendid performer. During the Grossinger Festival for Goya Guitars, Anita performed before an audience of young folkfans-each with his own guitar or banjo-and older Catskill vacationists - each with his own mink jacket or hand-painted tie. They were unanimous in this one conclusion-Anita Sheer provided an exciting show.

Very Tarely does a performer attain such remarkable technical skill while holding to the simplicity of folkmusic. Very rarely does a performer achieve such a remarkable balance between exciting showmanship and quiet good taste. Of course, the first thing I noticed about Anita, even before I took stock of her singing skills and guitar vitruosity, was her sultry good looks. Somehow, these seem to be part of this album—affecting the listener who may never have seen her in person.

The prime example of her dedication and artistry is to be found in her Latin-American songs. Anita spent years in Spain learning the real flamenco from the true gitanos. That they bothered to teach their secrets to an outsider is surprising enough. But their acceptance, and even admiration of her work in the great Spanish tradition, is certain evidence of her startling ability to be a Gypsy when singing and playing the Gypsy music. It is no less true in her presentation of the music of other ethnic groups.

But, whatever language her listeners speak, whatever cause they espouse, Anita Sheer is sure to satisfy their need for stimulating entertainment and spirited music. Maybe it's the way she taps her too on her special portable footstool. Perhaps it's the way she lays her cheek on her guitar when stirring noe's soul with the cante hondo. Or it may just be the wise programing which brings to her audience songs of every texture from wideranging sources. Who knows? Just sit and listen, and smille.

OSCAR BRAND



2:13

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# **SOULERO**

# FULL CYNAMICS FREQUENCY SPECTALIA

# THE EDDIE HIGGINS TRIO

### Side 1

- 1. TANGO AFRICAINE
- 2. LOVE LETTERS
- 3. SHELLEY'S WORLD
- 4. SOULERO

### Side 2

- 1. MR. EVANS
- (By Richard Evans; Yuggoth, BMI. Time: 3:23)
- 2. DJANGO
- 3. BEAUTIFUL DREAMER

### 4. MAKIN' WHOOPEE

(By Walter Donaldson & Gus Kahn; Bregman, Vocco & Conn & Gus Kahn, ASCAP. Time: 7:17)

Eddie Higgins, piano; Richard Evans, bass; Marshall Thompson, drums.

"A Cunwich Production"
Recorded in Chicago at Universal Recording Corporation
Recording engineer: Murray R. Allen
Mastering engineer: Jerry DeClercq
Cover photo: Oon Bronstein
Cover design: Haig Adishian

Supervision: Bill Traut & George Bodansky
TECHNICAL INFORMATION

Recorded on Ampex 351 4-track with AME equalization using Scotch low-noise tape.

Mastered directly from 4-track
Oivision of tracks:

Track 1—Piano treble and sizzle cymbal Track 2—Piano over-all and snare drum

Track 2—Piano over-all and snare drum Track 3—Piano pedal, bass drum, Bass F-hole

Track 4—Piano bass, High-hat cymbals, Bass finger sounds Microphone placement: Piano: (4 microphones): Treble (770X), Bass (639), Pedals (77),

Over-all (AKG)

Bass: (2 microphones): F-hole (67), Finger Sounds (67)

Orums: (4 microphones): Snare (KM56), High Hat (67), Bass (44), Sizzle Cymbal (67) "Soul" has taken an awful beating of late. Rotten eggs, reeking of crass. commercialism, have smuggled under her wing and hatched a brood of noisy defectives all masquerading as "soul." The real spirit which enters creativity and makes it smack of basic communication..."soul"...is often cheated; buried beneath an avalanche of mediocrity.

Soulero is a showcase, exhibiting that rare combination of innate sensitivity and technical proficiency. The leader of this splendid trio is Eddie Higgins; but he is secure enough in his con abilities that he allows blowing room for his excellent team-mates, Richard Evans and Marshall Thompson. The meshing of sound and feel provides a rewarding listening experience.

Take an open mind and willing ear to this album. The musicians did not lock themselves into any popular or geing "sound." The tunes are varied and the interpretations are intriguing. The unifying characteristics here are talent, skill and that elusive extra—soul.

Hear the flying, rhythmic flow of Tango Africaine. The interplay between the three is smooth and inspirational.

Love Letters begins as a quiet after-statement of the previous mood, Listen to Higgins' simple, classic statement. Then the tune builds to a climactic presentation of soulful, swinging jazz. Evans' bass work here throbs out excitement.

Shelley's World is tender and moving, as the unit practically whispers through the tune written especially for Higgins' little daughter.

Soulero provides the surging drive which characterizes the up-tempo tunes and underlies the quiet ones. This is the title tune and all three men leap into it with enthusiasm. Bassist Richard Evans has earned a wide and respected reputation in the jazz field. Listening to the rhythmic Mr. Evans, one is more than convinced that the praise is justified. The tune is so completely his vehicle that the title is unnecessary. It is not one endless bass solo as one might expect. However, the root from which all improvisation springs, for the entire trio, bass-oriented.

Few musicians have stated the intricate standard Django with such grace and ease as Eddie and Company do here.

Somehow the inclusion of a Stephen Foster melody in this modern-age jazz setting is not incongruous. In Beautiful Dreamer, the lyricism and expressiveness which have always been inherent in Eddie's playing glide to the fore. Evans and Thompson stay right with the pianist and build a solid foundation for his gentle probing.

The longest tune on the album is the light, sophisticated Makin' Whoopee. The structure and tone of this song have made it an attractive form for jazz artists since its inception. The trio here tears into it with vigor and imagination.

Many fans living in the midwest have had the opportunity to hear this very excellent Chicago-based planist develop. We have been fortunate. He has steadily advanced through various stages of experimentation, exploration, discovery and maturity. Eddle Higgins is a musician, secure in his craft, free to follow his inclination in music. He is unhampered by fad or public whim. What music pounds ceaselessly in the heart of such a man? All kinds of music! Here is a small offering from the vast store of sound one such musician feels. You are holding in your hand a corner of his soul. It deserves your close attention. You will be richly rewarded.

SID MCCDY.

# 置WALKERS





Phil Henderson - Keys

Produced by Alex Begen
Engineered by Stave Archinolad
Darrix Ayever — Lumbs
Securede al Proschill Studies;
Sherman Ricks, Calif.
Cover design and illustration.
Robert fisalized Haman of Leepin
Alt material on this record is published and
copyrition by Alfric MisSic. A.S.C.A.P. 1935
Management — Abi Singer.

Management — Abi Singer.

Management — Albi Singer Spy vs. Spy written by M. Gordon — C. Buone MASTEREO AT N. DISC. Los Angeles



Don Walker - Bass



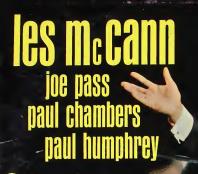
Mike Gordon - Guitar



WEST SIDE Radio Mix/3:52 EAST SIDE Dance Mix/5:38



THE WALKERS FAN CLUB, Y. UNIVERSAL RECORDS, 11514 Vention Blvd., Studio City, Fells, 91604





pacific jazz records



LES McCANN, piano/JOE PASS, guitar
PAUL CHAMBERS, bass/PAUL HUMPHREY, drums

### SIDE 1:

BACK AT THE CHICKEN SHACK (Jimmy Smith) — 3:58
SACK O' WOE (Julian Adderley) — 3:06
GROOVE YARD (Carl Perkins) — 3:17
SERMONETTE (Nat Adderley) — 2:30
SONNYMOON FOR TWO (Sonny Rollins) — 2:38

### SIDE 2:

BAG'S GROOVE (Milt Jackson) — 3:00 SHINY SILK STOCKINGS (Frank Foster) — 3:55 SISTER SADIE (Horace Silver) — 4:02 LI'L DARLIN' (Neil Hefti) — 3:38 WORK SONG (Nat Adderley) — 4:10

YAMAHA PIANO courtesy Dave Abell Pianos recorded at PACIFIC JAZZ STUDIOS • Hollywood, California

This album was born in the mind of Les McCann in the Summer of 1962 when he played for the first time with Paul Chambers during one of Les' engagements at the Watkins Hotel in Los Angeles. Something musically very special must have happened that night because Les called the next day to tell me that if it could be arranged he definitely wanted to do an album with Chambers. It was to be over a year before both Les and Paul were in Los Angeles again at the same time.

In the meantime, Les' original drummer Ron Jefferson who had gone to Europe with the trio decided he liked the living and the attitude on the continent, and shortly after the trio's

return to the U.S., left it in San Francisco and moved to Europe . . . depriving the group of a very important member. Fortunately, Les was able to find, in San Francisco, Detroitborn Paul Humphrey to replace Jefferson. Les has been smiling with gratitude ever since. Good swinging drummers are scarce, and as this album clearly points out, Paul is one of the country's most consistent swinging drummers.

The trio is made a quartet here with the addition of Down Beat Critics Award winning (New Star Guitarist) Joe Pass. This collection is not the first time Pass and McCann have recorded together: they can be heard on "Out Front" (PJ-66) with tenor saxophonist Clifford Scott; on "On Time" (PJ-56) with Richard Holmes' organ and Clifford Scott's tenor. Additionally, Pass has been featured extensively on other Pacific Jazz albums including his own album "Catch Me!" (PJ-73). In spite of his powerful performances on other recordings and the wide-spread critical approval they have engendered, it is my opinion that this album contains the best Joe Pass on record.

As a matter of fact, quite apart from the excellent solos, the entire rhythm section is a joy to behold! Listen to Chambers; his ability to swing mightily with a group of players that (with the exception of McCann) he has never before played with is evidence that he is truly one of jazz' great musicians.

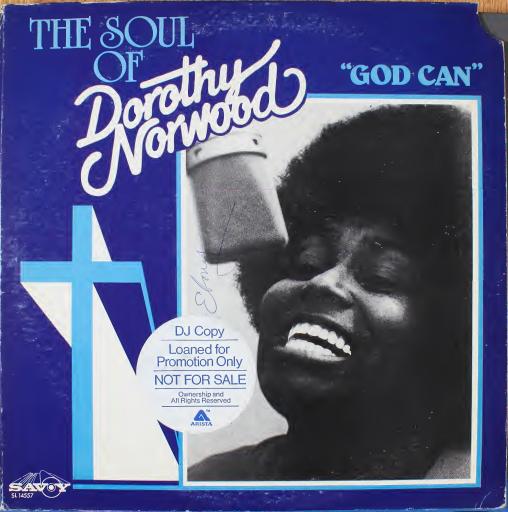
The material in the collection consists entirely of well known soul favorites. All have been single hits or title tunes from top selling jazz albums. No third stream material here, it's all solid root material that lends itself to the unique McCann treatment.

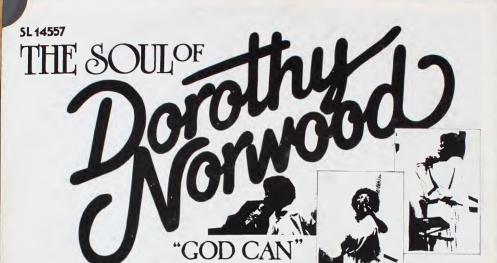
-RICHARD BOCK

A RICHARD BOCK PRODUCTION

album design and all photography by Woody Woodward

audio by Richard Bock





Dorothy Norwood has gained a wide and wonderful reputation as a master story teller, but her unique song styling is still the backbone of her success

and spirity a line behavior of the most impressive compositions ever heard. Her soul, her style are individual and spirited. She dramatically renders her talents to the glory of God and to the satisfaction of every listener Dorothy has had a long and distinguished career in gospel music. She is truly a pioneer, her interpreta-

tions of songs and stories have earned her the accolades of fans thru out the world, an album of this stature is a welcome change from the norm, and one that is destined to live in the hearts of people-forever.

> Musician Credits James Bignon......Piano Jessie McDaniels. Charlie Brown.... ..Lead Guitar

Jessie Butler... .....Organ Clifton Clay......Drums

Special Thanks To: Rubel Caldwell Annette Evans Donald Mallov For additional background vocals

Album Design by Raymond Woolard-Woolard/Jordan Creative Designers, New York

### SIDE A

God Can(6:18)

Tree Publishing Co. Five Of A King Publishing (BMI) - P. Kelly

Don't Forget Where You've Come From (2:40) Savgos Music, Inc. (BMI) - J. Bignon

A Blessing Is On The Way (3:17) Savgos Music, Inc. (BMI) - J. Bignon

Pray For Me (3:51) Lion Music Publa. Co. (ASCAP) - C. Robinson, Sr.

Love Everybody Day (3:10)

Teac & Desert Rains Publg. (BMI) - R. M. McCoy-B. Mersey

Let My Life Be The Song That I Sing (5:23)

Savgos Music, Inc. (BMI) - M. R. Biggham

The Cross Road (2:57) Savgos Music, Inc. (BMI) - J. Bignon

He Will Provide (3:15)

Savgos Music, Inc. & Rayford Music (BMI) - D. Norwood





\*\* RECORDS, INC., P.O. BOX 279, ELIZABETH, N.J. 07207 PRODUCER/MILTON BIGGHAM EXECUTIVE PRODUCER/FRED MENDELSOHN

Long Play 1958 Centennial Production

KB 913 A

'GROWIN' PAINS (Peterson)

OVERTURE GROWIN' PAINS

Long Play 1958 Centennial Production

KB 913 B Port 4

GROWIN' PAINS
(Peterson)

Faith

Hang Your Hat

Our Range (Finale)

Long Play 1958 Centennial Production

Ki 913 C Part 2

GROWIN' PAINS
(Peterson)

TO BE BORN
BALLET

Long Play 1958 Centennial Production

KI 913 D

GROWIN' PAINS (Peterson)

IN STYLE WITH A SMILE UNION PARTY

Over Thirty
Give Me a Miner
I Want to Tell a Joke
Union Party



raige recording full frequency



ra) qui recording frequency

BACH CANTATA

BACH CANTATA

CANTATA No. 11 - FRAISE LIER BOD

Recit (Ten.) - Chorale Read (Ten.) - Ital (South Choras

Recit UNIO) - Ital (South Choras

RATHLEEN FERRIER (Conto) WILLIAM INCHEST (Ten.)

WILLIAM PARSONS (CAN ANTOCHELL South

WILLIAM PARSONS (CAN ANTOCHELL South

WILLIAM PARSONS (CONTO) CAN ANTOCHELL SOUTH

WILLIAM PARSONS (CONTO) CONTO C

### WALTER REINHART, Conducting

THE REINHART CHORUS OF ZURICH, CITY ORCH. Ernst Haefliger, tenor; Hermann Schey, bass; Touty Hunziker-Druey, harpsichord

Release CHC-59

Side

Recorded at the 3rd International Bach Festival, Schaffhausen, Switzerland, 1950

Micro-groove 33-1/3 RPM

## CONCERT HALL **CONTINUOUS RECORDING**

CANTATA No. 78—JESC

"Jesus, Thou My Wearied Spirit

"Jesus, Thou My Wearied Spirit

JOHANN SEBASTIAN BACH

1: Chorus: "Jesu der de meine Seele"

2: Duet: "Wir eilen mit Schwachen"

CHC-59 pt. 1

CHC-59 pt. 1



THE REINHART CHORUS OF ZURICH, NTERTHUR MIXED CHORUS & WINTERTHUR CITY ORCH. Ernst Haefliger, tenor; Hermann Schey, bass; Touty Hunziker-Druey, harpsichord

Release CHC-59

Side 2

Recorded at the 3rd International Bach Festival, Schaffhausen, Switzerland, 1950

Micro-graove B3-1/3 RPM

## Concert Hail. **CONTINUOUS RECORDING**

CANTATA No. 78-JESU DER DU MEINE SEELE

"Jesus, Thou My Wearied Spirit" JOHANN SEBASTIAN BACH

- Recitative: "Ach! Ich bin ein kind der Sünden

6. Aria: "Num du wirst mein Gewissen"
7. Chorale: "Her, ich glaube"
CHC-59 pt. 2

N.Y. U.S.A. ONLY FOR NON-COMMERCIAL USE ONLY









### THE LORD IS MY SHEPHERD

Sacred Songs

### JAMES NEWILL

With Instrumental Accompaniment Under Direction Of VICTOR YOUNG

DL 5144

(MG 1382)



Side 1

- 1. THE LORD'S PRAYER Albert Hay Malotte
- 2. THE TWENTY-THIRD PSALM Albert Hay Malotte
- 3. AVE MARIA Franz Schubert
- 4. THE ROSARY



3

THE LORI

## THE LORD IS MY SHEPHERD

Sacred Songs

### JAMES NEWILL

With Instrumental Accompaniment Under Direction Of VICTOR YOUNG

DL 5144

(MG 1383)

Side 2

- 1. GOIN' HOME
  Antonin Dvorak
- 2. THE LOST CHORD

Sir Arthur Sullivan-Adelaide A. Procter

3. ABIDE WITH ME

William H. Monk-H. F. Lyte

4. BEAUTIFUL ISLE OF SOMEWHERE

John S. Fearis-Jesse B. Pounds

Microgroove





SPEED 33-

### SONG RECITAL BY JOHN HENDRIK—TENOR

MADE IN ENGINEERS OUR FINEST HOUR (Stolz; Egan) with ROBERT GIVE US THIS DAY (Simpson, Denham) with MARK LUBBOCK AND HIS ORCHESTRA DREAM OF OLWEN (Williams) with DAVID BRENTON AND

IN ENGLAND



SONGS OF DEVOTION VOLUME I

FRED WARING

And His Pennsylvanians
Glee Club, Orchestra and Soloists

**DL 5061** (MG 1170)



Side-

- AVE MARIA
   Johann S. Bach-Charles Gounod
- 2. NOW THE DAY IS OVER
- 3, HOLY, HOLY, HOLY
- 4. THIS IS MY FATHER'S WORLD

  1. H. Fillmore-Maltbie D. Babcock

Microgroove



SONGS OF DEVOTION **VOLUME I** 

FRED WARING

**And His Pennsylvanians** 

Glee Club, Orchestra and Soloists

DL 5061 (MG 1171)

- 1. NOBODY KNOWS THE TROUBLE I'VE SEEN
- 2. SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

  - BATTLE HYMN OF THE REPUBLIC Julia Ward Howe

Microgroove





SPEED 33-1/3

range recording

PASSO DO GINGA—Samba
(Sa Roris)
CHIQUITA BACANA—Marcha
(De Barro; Ribeiro, Parsons)
TERRA SECA—Samba Jongo
(Barroso)
ZUMBA—Samba Batucada
(Coldas)
FON - FON
ET SA MUSIQUE DU BRESIL
VOCALIST: HORACINA CORREA
(988'18d)
COPYNAGA

ROADCASTING AND
COPYNAGA

ROADCASTING AND

LPB.483



## **BILLY OCEAN TEAR DOWN THESE WALLS**

JD1-9741 (JD1-9741-SA)

@1988 Zomba Productions Ltd.



SIDE 1 331/3 RPM

### 1. SPECIAL EXTENDED MIX 2. SINGLE VERSION\*

WRITTEN BY R.J. LANGE, B. OCEAN AND T. RILEY PRODUCED BY ROBERT JOHN 'MUTT' LANGE MIXED BY NIGEL GREEN **ENGINEERED BY JERRY PEAL** Assistant Engineer: Chris Trevett

\*From the album "TEAR DOWN THESE WALLS" Published by Zomba Enterprises Inc. (ASCAP)

UNAUTHORIZED DUPLICATION IS A

MANUFACTURED BY ARISTA RECORDS, INC. 6 WEST 57th STREET, NEW YORK, MY, DOTS



## **BILLY OCEAN TEAR DOWN THESE WALLS**

JD1-9741 (JD1-9741-SB)

@1986, 1988 Zomba Productions Ltd.



SIDE 2 331/3 RPM

1. CLUB MIX 6:45 2. INSTRUMENTAL VERSION 4:34 3. WITHOUT YOU\*

WRITTEN BY R.J. LANGE, B. OCEAN AND T. RILEY \*WRITTEN BY B. EASTMOND, W. BRATHWAITE AND B. OCEAN PRODUCED BY ROBERT JOHN 'MUTT' LANGE MIXED BY NIGEL GREEN

**ENGINEERED BY JERRY PEAL** Assistant Engineer: Chris Trevett

\*PRODUCED BY WAYNE BRATHWAITE AND BARRY J. EASTMOND \*From the album "LOVE ZONE"

Published by Zomba Enterprises Inc. (ASCAP) UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS

UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS

VIOLATION OF APPLICABLE LAWS

ARISTA RECORDS, INC. 6 WEST 57th STREET, NEW YORK, NY, 100'S



LP 1017A 331/3 RPM — SIDE A "Socalypso" Stereo Zouki-Style "Yeah Man!" Time: 5:50

# TOUCH SOMEBODY (P. HUNT, R. MASON) Rico Don, Prince Pierre

PROD. AND ARR. BY P. HUNT, R. MASON, O. CANTERBURY, CONTROL DIST. BODY LOVE RECORDS

407 WINTHROP STREET

BROOKLYN, NY 11203

(718) 773-1582

A & B (718) 856-4000

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LP 1017B

331/3 RPM — SIDE B



"Socalypso" Stereo Zouki-Style "Yeah Man!" Time: 5:50

# CLUB MIX — PLAYBOYS SELECTION Rico Don, Prince Pierre

PROD. AND ARR. BY P. HUNT, R. MASON, O. CANTERBURY, CONTROL DIST. BODY LOVE RECORDS

407 WINTHROP STREET

BROOKLYN, NY 11203

(718) 773-1582

A & B (718) 856-4000

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DQ-1286



Side I

- 1. MULTIPLICATION
- 2. RABBITS TIMES RABBITS
  - 3. THE LATIN ESKIMO

(Table of three's)

4. THE MULTIPLE WALTZ

(Table of four's)

5. THE SWITCH-HITCH

(Mixed Combinations)

IMINY CRICKET & RICA MOORE

(All Songs Composed by Rica Owen Moore)
Walt Diency Music Company (ASCAP)

LONG

331/3

PLAY



DQ-1286



Side II

1. DIVISION

2. GAZINTA

(Dividing by Two)

3. THE DIVISION RIFFLE (Dividing by Three)

4. GO TO THE TOP OF THE CLASS

(Dividing by Four)

HMINY CRICKET & RICA MOORE

(All Songs Composed by Rica Owen Moore)
Watt Disney Music Company (ASCAP)

LONG 331/3 PLAY



SIDE ONE



MS 7314-A 331/3 RPM

#### A SEDER FOR THE SEVENTIES

Cantor Richard Botton

Narrators: Mel Alpern, Sylvia Kauders Boy soloist: Robert Lazar



#### FESTIVALS OF FREEDOM

SIDE TWO



MS 7314-B 331/3 RPM

- 1. SHANA OVERET
- 2. L'SHANA TOVA
- 3. NEITZEI EL HASADEH
- 4. V'SAMACHTA
- 5. CHANUKAH B'RACHOT MAOZ TZUR
- 6. NER LI
- 7. CHANUKAH, CHAG YAFEH MI Y'MALEL'
- 8. CHAG PURIM
- 9. ANI PURIM

Sung by Shimon and Hana Gewirtz
Shira and Aviva
David Tilman: accordion

E. Williams Westerned Ristributed by International Miami, Florida Focus on focus frame, advance to black and start record. Film-strip will advance automatically if used on automatic projectors. For use on manual projectors, advance frame each time you hear the special tone.



LATIN AMERICAN FOLK TALES

THE RACE BETWEEN THE FOX AND THE CRAB

Catalog No. 502-R5

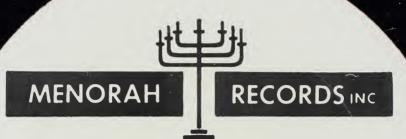
Fire Reserved Distributed by International Miami, Florida Focus on focus frame, advance to black and start record. Film-strip will advance automatically if used on automatic projectors. For use on manual projectors, advance frame each time you hear the special tone.



LATIN AMERICAN FOLK TALES

THE BOW, THE DEER AND THE TALKING BIRD

Catalog No. 502-R6



MEN-206



Side 1

#### A CHANUKAH SONG PARADE

Gludys Gewirtz Sings and Plays Original Lyrics and Script by Rosalind N. Grossman Narrated by Eve Lippman

1. Chanukah Blessings Band 2. Maoz Tzur

Band 3. The Chanukah Story

Band 4. Candle Dance

LONG PLATING Band 5. When Chanukah Comes

Band 6. Let's Make Latkes

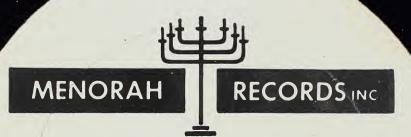
Band 7. Dreydl Dance-S'vivon

Band 8. Mi Y'Mallel

Band 9. Oy Chanukah Band 10. Sheleg Al Ha-aretz

\*10 × 10 × 11 × 1

33 1/3 R.P.M.



MEN-206



Side 2

#### PARTICIPATION SONGS AND GAMES

Gladys Gewirtz Sings and Plays Original Lyrics and Script by Rosalind N. Grossman Narrated by Eve Lippman

- 1. Sing Along
- 2. Maccabees, March! (A musical game)
- 3. Chanukah Rhythms (A musical game)
- 4. Mattathias Bold (A 3-part round)
- 5. Let's Play a Game of Dreydl
- 6. The Ballad of Judah Maccabee
- 7. A Chanukah Quiz
- 8. The Battle of Emmaus

FIDELITY

RION

33 1/3

LONG PLATING



MEN-215



SIDE 1

with Seymour Silbermintz

#### SHIRAY SHABAT

soprano solo: Shirley Cohen narration: Maurice Levine

- 1. Yom Rishon Avodah 2. Imi Yatzah El Hashuk 3. Kemach Po 4. Et Haavak Mikol Pina 5. Havom yom Shi-shi
- 410H FIDELITY 33 1/2 LONG PLATING 6. Shabat Kodesh Al Chof Yami 7. L'cho Dodi Likras Kalo 8. Sholom Aleichem 9. Yom Hashishi Vayachu 10. Yom Ze L'yisrael 11. La La La Shavua Tov

R.P.M.



#### JEWISH CHILDREN SING!

MEN-215



SIDE 2

#### SHIRAY GAN

with Seymour Silbermintz

- 1. Shalom Chaveirim 2. Modeh Ani 3. Al Hoeitz 4. Al Chalon 5. Geshem 6. Tarngoles, Koh Koh Koh 7. Od Lo Chodal Hageshem LONG PLATING #IOH FIDELITY 8. Aviron 9. Bashuroh Yoshor Loleches 10. Achshov Naase Maagol 11. Harotsim Atem L'sacheik Od Mischok? 12. Higiah Haz'man Laaruchas Hatsohorayim
  - 13. Glidoh Glidoh
  - 14. Hapaamon M'tsal Tseil
  - 15. Shalom Yiladim Shalom

331/3 R.P.M.



Side 1 TX

מספרת – לאה פורת אור ברסת (ג. שמר, ע. טל, א. לוי) ברסת (ג. שמר, ע. טל, א. לוי) ברסת (ג. שמר, ע. טל, א. ניניו, י. ברקת) 3. סדוב (ר. זינגר, י. ידין, ש. בר, א. לוי, ג. שמר, ש. בר־שביט, א. ניניו, י. ברקת) (ר. זינגר, י. ידין, ש. בר, א. לוי, ג. שמר, ש. בר־שביט, א. ניניו, י. ברקת) (ר. זינגר, י. ידין, ש. בר, א. לוי, ג. שמר, ש. בר־שביט, א. ניניו, י. ברקת) (ר. זינגר, י. ידין, ש. בר, א. לוי, ג. שמר, ש. בר־שביט, א. ניניו, י. ברקת) (ר. זינגר, י. ידין, ש. בר, א. לוי, ג. שמר, ש. בר־שביט, א. ניניו, י. ברקת) (ר. זינגר, י. ידין, ש. בר, א. לוי, ג. שמר, ש. בר־שביט, א. בר־שביט, א. בר־שביט, א. ניניו, י. ברקת) (ר. זינגר, י. ידין, ש. בר, א. לוי, ג. שמר, ש. בר־שביט, א. 1. אדם (ג. שמר, ע. טל, א. לוי) 2. המבול (א. מור, ש. בר,





#### FOR THOSE WHO HURT

#### CHRISTINE

Produced by David T. Clydesdale Additional Arrangements by Ronn Huff Executive Producer: Christine

Stereo



© 1982 All Rights Reserved

- DOVES AND BUTTERFLIES
   (P. Bussard C. Wyrtzen CWM)
- 2. YESTERDAY HE WENT AWAY (H. Bollback - H. Bollback)
- 3. MY FATHER (M. Gushee CWM)
- 4. WAIT ON ME (D. Jackson Ministries)
- 5. DAY BY DAY MEDLEY
  (L. Berg, E. Rusthoi, D. Wyrtzen Singspiration)

3:20 ASCAP 4:14 ASCAP 3:49 ASCAP 3:32 ASCAP 4:20 ASCAP



#### FOR THOSE WHO HURT

#### CHRISTINE

Produced by David T. Clydesdale Additional Arrangements by Ronn Huff Executive Producer: Christine

#### SIDE TWO Stereo



**CWL 321** @ 1982

- 1. WOMAN'S PRAYER (P. Fischer - C. Wyrtzen -Singspiration)
- 2. MY GIFT (C. Wyrtzen - CWM)
- 3. MY HEART'S WELL (P. Bussard - C. Wyrtzen - CWM)
- 4. CARRY ME (C. Wyrtzen - CWM)
- 5. JESUS WILL REIGN (John/Geri Schwartz - CWM)
- 6. PROTECTED BY THE BLOOD (John/Geri Schwartz - CWM)

All Rights Reserved

2:33 **ASCAP** 

2:47 **ASCAP** 3:43 ASCAP 3:32 **ASCAP** 2:38 ASCAP 3:49 **ASCAP** 

#### TET.

## FREEDOM RUNG

## Bicentennial Musical by Harry Bollback

#### Arrangements by Christine Wyrtzen

Word of Life Fellowship, Inc. Schroon Lake, New York 12870



SIDE #1 #W-7606

1. I'M A PROUD AMERICAN
2. I BELIEVE IN AMERICA
3:45
3. CINDY'S SONG
4. THERE'S SOMETHING ABOUT A FAMILY
5. CHRISTMASTIME
6. IN THESE DARK DAYS (Singspiration)
2:32





## LET

## FREEDOM RING

# Bicentennial Musical by Harry Bollback Arrangements by Christine Wyrtzen

Word of Life Fellowship, Inc. Schroon Lake, New York 12870



SIDE #2 #W-7606

1.	SON, YOU'RE MY BOY	2:20	
	I BELIEVE IN AMERICA	3:13	
	I REMEMBER THE DAY	1:50	
		4:05	
	LET NOT YOUR HEART BE TROUBLED	2:48	
	I KNOW HE LIVES	2:15	



P 1976



#### SCORIE

musiche di Tiziano Popoli e Marco Dalpane

33 GIRI STEREO

S.I.A.E.

LATO A



#### **RYS LB 704**

Vietata duplicazione, utilizzazione di questo disco per pubblica esecuzione e radiodiffusione.

Made in Italy

Moving objects slow dance (T. Popoli) 8'55" Arabian dream (M. Dalpane) 6'15" The Tower (T. Popoli) 8'55"



#### SCORIE

musiche di Tiziano Popoli e Marco Dalpane

33 GIRI STEREO

S.I.A.E.

LATO B



#### **RYS LB 704**

Vietata duplicazione. utilizzazione di questo disco per pubblica esecuzione e radiodiffusione. Made in Italy

The Screenfold (M. Dalpane) 11'58" Scorie (T. Popoli) 10'20"

TOMMY FLANAGAN RED MITCHELL **ELVIN JONES** 

SUPER-SESSION

1. DJANGO (6:01) (Lewis)

2. MINOR PERHAPS (6:38) (Flanagan)

3. TOO LATE NOW (9:32) (Lane)

ONE TA **INNER CITY** 

(P) 1981 Inner City

TOMMY FLANAGAN RED MITCHELL **ELVIN JONES** 

SUPER SESSION

1. I LOVE YOU (6:59) (Porter) 2. RACHEL'S RONDO (5:59) (Flanagan) 3. THINGS AIN'T WHAT THEY USED TO BE (6:22) (Ellington)

1981 Inner City







#### Va Cayendo una Lágrima

1 Va Cayendo una Lagrima (Franco-Valdez-Momy)



- 2 La Distancia es Como el Viento (La Lontananza) (Modugno-Bonaccorti)
- 3 Soy un Mamarracho (Franco-Valdez-Momy)
- 4 Danza de los Sables (Khatchaturian)
- 5 El Triste (Roberto Cantoral)
- 6 A la Aventura (E. Franco-C. Valdez)

(Recorded in Argentina)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORPORATION-MADE IN U.S.A.



#### Va Cayendo una Lágrima

Los Iracundos

1 i Ay! Qué Cosas Que Tiene la Vida (Franco-Valdez-Momy)



## International

- 2 Yo Te Espero, Yo Te Quiero (Marcelo-Juano) 3 In the Summertime (En el Verano)
- (Ray Dorset)
- 4 Adiós Lindá Candy (Adieu jolie Candy) (R. Jeannot-F. Harvel)
- 5 Canción a Magdalena (Julio Zegers)
- 6 Un Buscavidas Como Yo (Franco-Valdez-Momy)

(Recorded in Argentina)

TMK(s) 

REGISTERED 

MARCA(s) REGISTRADA(s) RCA CORPORATION-MADE IN U.S.A.

# EL DORADO

#### **GUERRA CONTRA LOS HOMBRES**

LPD-3006-A



331/3 RPM

EN NOMBRE DEL SEÑOR - Bolero ROSAURA SOTO - D. R.

NO ME DEJES - Vals ROSAURA SOTO - D. R.

TERMINEMOS DE UNA VEZ - Ranchera ROSAURA SOTO - D. R.

YO SOY LA CULPABLE - Vais ROSAURA SOTO - D. R.

SIN MCTIVO - Bolero
OLGA GUILLOT - Gabrici Ruiz

El Dorado Records

# EL DORADO

#### **GUERRA CONTRA LOS HOMBRES**

LPD-3006-B



331/3 RPM

ILUSION PERDIDA - Vais Peruano
ROSITA VALENTINO y ANGEL CARDENAS - D. R.

SIN QUERER - Bolero KARY INFANTE - D. R.

ASI ME PAGAS - Son Batanga KARY INFANTE - D. R.

ARRANCAME LA VIDA - Bolero ESTRELLITA SALINAS - Agustin Lara

MAÑANA DE INVIERNO - Bolero ESTRELLITA SALINAS - Pepe Requesens

El Dorado Records

# FOOD FOR FEET

Side One 33-1/3 rpm



Cross Culture (4:20)
(M. Tovar)

All Songs Published By FO-FO-FE Music (ASCAP)

② 1990 Dr. Dream Records, Inc.

③ 1989 FO-FO-FE Music

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Made In U.S.A.

# DR.DREAM

# FOOD FOR FEET

Side Two 331/3 rpm



DRDREAM DDPS 9028

Dirty Books (M. Tovar) (3:50)

All Songs Published By FO-FO-FE Music (ASCAP)

© 1990 Dr. Dream Records, Inc.

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All Rights Reserved.

Made In U.S.A.



#### **AL HIRT** LIVE AT CARNEGIE HALL

AL (HE'S THE KING) HIRT, TRUMPET with

1, 2, 4, 5, 7: Orchestra arr. and cond. by Gerald Wilson. 3: Al Hirt

LSP 3416 SPRS-4995\*

#### DYNAGROOVE



POPULAR SIDE 1 STEREO

1: BYE-BYE BLUES (Hamm-Bennett-Lown-Gray) Albert (1.58) 2: GYPSY IN MY SOUL (Jaffe-Boland) Albert (1.35)

3: OPENING SPEECH (1.43) 4: WALK RIGHT IN (Woods-Cannon, arr.

Darling-Svande) Southern (3.14)

5: LIMELIGHT (Gerald Wilson) Essex (2.46)

6: DOWN BY THE RIVERSIDE
(Purcell, arr. Al Hirt) Paling (2.52)

7: LOVE FOR SALE (Porter) Chappell (3.47)

8: UP ABOVE MY HEAD
(Sister Rosetta Tharpe)
Albert (2.20)

Albert (2.20)

MADE FROM MASTER LIND OF RADIO OF Darling-Svande) Southern (3.14)



#### AL HIRT LIVE AT CARNEGIE HALL

AL (HE'S THE KING) HIRT, TRUMPET with

1, 2, 4, 5: Orchestra arranged and conducted by Gerald Wilson

LSP 3416 SPRS-4996\*

#### DYNAGROOVE



POPULAR SIDE 2 **STEREO** 

1: WHEN I'M FEELIN' KINDA BLUE (Villa Senor) Paling (2.30) 2: GOING TO CHICAGO BLUES (James Rushing-Count Basie) Chappell (3.51) 3: CARNIVAL OF VENICE (Arr. Hirt) Paling (5.57)

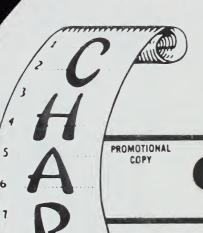
4: TENNESSEE WALTZ
(Pee Wee King-Redd Stewart) Acuff-Rose (1.58)

5: KANSAS CITY (From Musical "Oklahoma!")
(Rodgers-Hammerstein II) Chappell (3.19)

6: JAVA
(Friday-Toussaint-Tyler)
Davis (1.48)

OF PROPER OF AUTHORITY AND UNDER CONTROL OF THE BROAD CASTING AND COPYING 3: CARNIVAL OF VENICE (Arr. Hirt) Paling (5.57)

#### LaWANDA LINDSEY



Produced by Slim Williamson

Cliff Williamson &

CHS-1048 Stereo

SIDE ONE

- 1. "YOU MAKE MY DAY"-2:56
- 2. "BEGGARS CAN'T BE CHOOSERS"-2:07
- 3. "WE'LL SING IN THE SUNSHINE"-2:10
- 4. "THAT'S A NO NO"-1:57
  - 5. "I'LL JUST TAKE YOUR WORD"-2:00

lecords

806 16th Ave., S. Nashville, Tennessee 37203





Records

806 16th Ave., S. Nashville, Tennessee 37203



- 1. LIKE HEAVEN
- 2. THROUGH THE NIGHT
- 3. BOOBY TRAPPED
- 4. DECEMBER
- 5. LIVING IN A DREAM

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Produced by: E.J. Robinson For: TOP RANK Records Ltd. VPTRR-044-A



Distributed By VP. RECORDS DIST. 89-05 138 STREET. JAMAICA, N.Y.11435. (718) 291-7058 Also. VP. OF FLORIDA. 5893 S.W.21st.STREET. W. HOLLYWOOD, FL. 33023. (305) 966-4744

HAPPY BIRTHDAY

(Dave Richards)

Delroy Wilson



Produced by: E.J. Robinson For: TOP RANK Records Ltd.

VPTRR-044-AA



Distributed By VP. RECORDS DIST. 89-05 138 STREET. JAMAICA, N.Y.11435. (718) 291-7058 Also. VP. OF FLORIDA. 5893 S.W.21st.STREET. W. HOLLYWOOD, FL. 33023. (305) 966-4744

HAPPY DUB

Top Rank Gang

Continue of This RECORDING IS STRICTLY ROTHER

TOP RANK GANG



Produced & Arranged By:
PATRICK ROBERTS
TONY KELLY
Executive Producer:
PATRICK ROBERTS

SV 002

Side A

SV 002 Dist. At: RIDDIM INTN'L. RECORDS DIST. 10600 S.W. 184th TERR. MIAMI, FL. 33157 Tel. (305) 378-2407 Fax: (305) 378-2408

RUNNING AROUND
(A. Kelly)

Dennis Brown & Little Lenny

All Right Reserved



Produced &
Arranged By:
PATRICK ROBERTS
TONY KELLY
Executive Producer:
PATRICK ROBERTS

SV 002

Side B

SV 002 Dist. At: RIDDIM INTN'L. RECORDS DIST. 10600 S.W. 184th TERR. MIAMI, FL. 33157 Tel. (305) 378-2407 Fax: (305) 378-2408

TWO LOVERS

(A. Kelly)

Little Kirk

& Little Lenny

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JUD 26 U.K. JUD 36 U.S.A.

World Enterprise Records 4714 Church Avenue Brooklyn, N.Y. 11203 (718) 282-7709 (718) 282-7842 Telex: 497308WORLDUI Prod. & Arranged by Bunny "Striker" Lee

> WORLD ENTERPRISE RECORDS 4905 Church Avenue

Brooklyn, N.Y. 11203 (718) 282 - 7746

NICE TIME

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CORNELL CAMPBELL

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in New York





LA FLOR ENTERPRISES INC. 757 W. 83 St. Hialeah Fla. Phone - 823-1454

LOS GRANDES EXITOS

LP - 180

Cara A

33 1/3 R. P. M.



2.- QUISQUELLA HERMOSA(Raúl R. Rosado) Merenque

3.- SALVE CON PACHANGA (D. R.) Merengue

4.- SOY DE ALLI (Raúl R. Rosado) Cumbia

5.- PALABRAS DE MADRE (César Castro) Bolero-Ranchera

6. - LAS TRES ANTILLAS (Francisco Roa) Merenaue





LA FLOR ENTERPRISES INC. 757 W. 83 St. Higleah, Fla. Phone - 823-1454

LOS GRANDES EXITOS

de Dominica y su conjunto

LP-180

Cara B



33 1/3 R. P. M.

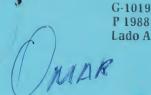
- CHOFERITO Y PASAJERO(Oli Olivere) Guaracha
- 2.- TIRALE BAJITO (D.R.) Merengue
- 3.- POR CULPA DE UNA MENTIRA (Raúl R. Rosado) Bomba
- 4- JUGANDO CON EL AMOR(Mani Ortiz)
  Bol. Ranchera
- 5.- VOLANDO MIS BESOS (D. R.) Bol. Ranchero
- ASI BAILO YO (Miguelito Pérez)
   Merengue



# **BLAS DURAN**

& Los Peluches El Ripio de Peso

33 1/3 RPM STEREO



1. PARA QUE TE DE VERGUENZA 2. O EL O YO 3. NI QUE NO, NI QUE SI 4. ANA ISA ES





# **BLAS DURAN**

& Los Peluches El Ripio de Peso

33 1/3 RPM STEREO



G-1019 P 1988 Lado B

1. EL RIPIO DE PESO

2. EL PRESTAMISTA 3. EL FRIERO (César Duran)

4. LA MUJER ES COMO EL CUERVO

(César Durán)

# **FOLKWAYS** Records

AND SERVICE CORP., 121 W. 47 ST., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM

© 1962 Folkways Records & Service Corp., 121 W. 47 St., NYC, USA

#### **CONTEMPORARY ENGLISH LITERATURE**

Vol. 2: Poetry and Prose of Laurie Lee, Christopher Logue, and Professor C. Northcote Parkinson

Self-Read

SIDE I



FL9889 A

#### LAURIE LEE

- Band 1: Home from Abroad
- Band 2: April Rise
- Band 3: Town Owl
- Band 4: Boy In Ice
- Band 5: Man on the Other Side

#### CHRISTOPHER LOGUE

- Band 6: Great Men in the Morning
- Bond 7: An Irishman to His Rat
- Band 8: Sonnet
- Band 9: One for Miss Bligh
- Band 10: The Song of the Imperial Carrion

(Issued by special arrangement with Jupiter Records

# **FOLKWAYS** Records

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Long Playing Non-Breakable Micro Groove 33 1/3 RPM

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#### **CONTEMPORARY ENGLISH LITERATURE**

Vol. 2: Poetry and Prose of Laurie Lee, Christopher Logue, and Professor C. Northcote Parkinson Self-Read

SIDE II



FL9889 B

#### PROFESSOR C. NORTHCOTE PARKINSON

(Discoverer of Parkinson's Law)

SOME NEGATIVE ASPECTS OF THE ADMINISTRATIVE PROCESS

(Issued by special arrangement with Jupiter Records, Ltd., London)



#### BLUE HEAVEN RECORDS MY MAN TOMMY TUCKER AND HIS ORCHESTRA

I-Instrumental, VC: DB-Don Brown, MR-Madeline Russell TWT-Two Timers, VO4-Voices 4 VO3-Voices 3, VO5-Voices 5

BH-3-309 SIDE A SERIES III VOL. IX **CP1108A** 1. MY MAIN
(Pollack-Vain) (Do.
(Pollack-Vain) (Do.
2. CANCEL THE FLOWERS
(Marcus-Seiler) (Cherio-BMI) Vo.
3. YOU WANNA KEEP YOUR BABY
(Lee Robin-Johnny Green) Robbins-AS) VC: MR
4. ROSE OF THE RIO GRANDE
(Leslie-Warren-Gorman) (Mills-AS) Inst.
5. THAT OLD SWEETHEART OF MINE
(Tucker-McKelvey) (Time-BMI) VC: DB-VO3

0



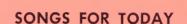
#### **BLUE HEAVEN RECORDS**

#### MY MAN

## TOMMY TUCKER AND HIS ORCHESTRA

I-Instrumental, VC: DB-Don Brown, MR-Madeline Russell
TWT-Two Timers, VO4-Voices 4
VO3-Voices 3, VO5-Voices 5

S 00	SIDE B ERIES III VOL. IX	BH-3-309 CP1108B	
LUE I EPLEZ	J. ON THE SUNNYSIDE OF THE STREET (Fields-McHugh) (AS) Inst. 2. NO, NO, NO (Tucker) (CS) VC: DB & VO5 3. MOON OVER MIAMI (Leslie-Burke) (Bourne-AS) Inst. 3. IT'S ALL OVER NOW (Skylar-Marcott) (BMI) VC: DB 5. I'M LAUGHING ON THE OUTSIDE (Wayne-Raleigh) (BMI) VC: TWT 6. LAST NIGHT I SAID A PRAYER (Fulton-Irwin) (Block-BMI) VC: DB	2:25 3:25 2:10 2:20 3:10 1:55	. N. V. 113.5
	'NC. P.O. BOX	3 9	



Division of Youth Activity
The American Lutheran Church







MADE IN THE USA

Side I

Psalm 1
Psalm 103
Create In Me
The Lord's Prayer
Magnificat
When Jesus Came In Galilee
A Fisherman's Song
A Cowboy Ballad

5-5883A

422 S. FIFTH STREET MINNEAPOLIS 15, MINN.

TRF 6916



Division of Youth Activity
The American Lutheran Church







MADE IN THE USA

Side II

Let My People Go Hymn For Those In Captivity We Sail A Ship Psalm 23 A Ballad of Holy History

5-5883B

422 S. FIFTH STREET MINNEAPOLIS 15, MINN.

TRF 6919

# CAMBRON BECORDS

# ACE WEEMS & THE FAT MEAT BOYS It's All Gone Now

002 (37843)



Side One

NOBODY'S BUSINESS (2:35)
RYESTRAW (2:08)
CAMP CHASE (3:09)
TROUBLES (1:20)
MORNING BLUES/JIMMY SUTTON (5:23)
JOY RAG (1:30)
RASTUS (3:17)

All selections PD

# CARRYON RECORDS ACE WEEMS & THE EAT MEAT BOYS

# ACE WEEMS & THE FAT MEAT BOYS It's All Gone Now

002 (37843)



Side Two

LIMEHOUSE BLUES (1:55)

JAYBIRD (2:17)

SUGAR IN THE GOURD (3:42)

GEORGE AINLEY'S TUNE (1:56)

KNOXVILLE RAG (2:19)

RED HOT BREAKDOWN (3:37)

ALL GONE NOW (3:26)

All selections PD

## I'LL SEE YOU IN THE RAPTURE

**NEW DAWN** 

SIDE 1



STLP-421788-A

- COME AND SEE THE MAN AT THE WELL (Lister/Lillenas, SESAC-1:44)
- 2. BEHOLD THE LAMB (Gary Paxton/Paragon, BMI-3:56)
- 3. WHÁT'CHA GONNA TELL HIM (Jerry Goff/Goff Pub., BMI-3:02)
- 4. HE ONLY SEES THE BLOOD (Springer/Dimension, SESAC-3:39)
- 5. ONE WAY FLIGHT (Jim Wood/Rodger Holmes, SESAC-2:27)

# I'LL SEE YOU IN THE RAPTURE NEW DAWN

SIDE 2



STLP-421788-B

- WHEN THE SUN OF MY LIFE GOES DOWN (Arnold Forster Music Pub. Co., ASCAP-1:44)
- RISE AND BE HEALED (Bourgeois/Crown Royal Music, BMI-3:04)
- START LISTENING FOR THE SOUND (Minnick/Journey Music, BMI-2:31)
- 4. I'LL SEE YOU IN THE RAPTURE
- (Charles Feltner, 2:31)
- 5. CAUGHT UP TOGETHER (Horne/Crown Aztec, ASCAP-2:08)



MFTD. & DIST. BY GRABACIONES GEMA CORP. SAN ANTONIO NO. 422 - SANTURCE, PUERTO RICO

33 1/3 RPM

CARA A

LPG-1147 STEREO P-1982

## AMAR Y VIVIR FERNANDO ALVAREZ

LA HIEDRA Cancion de Saracino
PRIMERA LLUVIA Bolero
ERES DIFERENTE Bolero
VIDA Slow
MI FALSO QUERER Bolero
NO TE IMPORTE SABER Bolero



33 1/3 RPM

CARA B

LPG-1147 STEREO P-1982

# AMAR Y VIVIR FERNANDO ALVAREZ

CUANDO NO ESTAS Bolero
ME CONTARON DE TI Bolero
ME LO IMAGINO Bolero
AMAR Y VIVIR Bolero
DESPECHADA Bolero
LA ULTIMA NOCHE Bolero



SIDE 1



15002-A

### LITTLE PEDRO

Asserin Asseran • Toro Torogil Arre Burrito • Shoes on Your Feet

#### PEDRO IN BRAZIL

Abambalele-Bambalu • Bahia • Come with Me Here's a Riddle • Round and Round

## PEDRO AND THE STREET SINGERS

Juan Pirulero • Ris-Ras • Oh What Can It Be? Mattatero, Tero La

(Sandoval-Paris)
Told and sung by
DAVID PFEFFER
as Pedro





SIDE 1



1501B-A

## THE GOLDEN GOOSE

Music by Bernard Wagenaar Told by Norman Rose

#### **HOT CROSS BUNS**

(Canfield)
Music by Bernard Wagenaar

### WHERE DO SONGS BEGIN

(B. Landeck)
Denise Alexander • David Anderson
Norman Rose
Lee Sweetland



SIDE 2



15013-B

RITUAL FIRE DANCE (De Falla)

DANCE OF TERROR

(De Falla)

DANSE MACABRE

(Saint-Saens)

Concert Selections Sponsored by the American Recording Society



1806 Brown St. Dayton, Ohio 45409

# STRICTLY BLUEGRASS By THE VALLEY RAMBLERS

JLP—116A Side 1 — Stereo A Jack Lynch Production 22055

- 1. Bluegrass Breakdown 3:00
  - 2. Pretty Polly 2:49
- 3. I'll Still Write Your Name In The Sand 2:21
  - 4. Two Little Boys 3:06
  - 5. Blueridge Cabin Home 2:18
    - 6. Little White Church 2:26



1806 Brown St. Dayton, Ohio 45409

# STRICTLY BLUEGRASS By THE VALLEY RAMBLERS

JLP-116B Side 2 - Stereo A Jack Lynch Production 22056

- 1. Red Wing 2:31
- 2. Sitting on Top of the World 2:07
- 3. I Wonder How The Old Folks Are at Home 2:23
  - 4. Memories of You 2:53
    - 5. Ashes of Love 2:31
  - 6. I'll Meet You In Church Sunday Morning 2:31



# Kyle I FOUND A FRIEND

COMPATIBLE 33 1/3 RPM



STEREO LPS - 101 A

- MARANATHA (The King Is Coming) 3:06 (Lambert)
- 2. LIFT HIM HIGHER 3:58 (Piper)
- 3. TRUST HIM 3:23 (Lambert)
- 4. HOW LONG HAS THE TRAIN BEEN GONE 2:24 (Preston)
- 5. I FOUND A FRIEND 3:05 (Lambert)



# Kyle I FOUND A FRIEND

COMPATIBLE 33 1/3 RPM



STEREO LPS - 101 B

- 1. JESUS LOVES ME 3:04 (Traditional)
- 2. SOMETHING BEAUTIFUL 3:33 (Gaither)
- 3. HAVE A LITTLE TALK WITH JESUS 2:00 (Traditional)
- 4. AMAZING GRACE 4:46 (Arr. Shaw)
- 5. HE TOUCHED ME 3:52 (Gaither)



#### FOR PROMOTIONAL USE ONLY/NOT FOR SALE

# **DIANA ROSS**

STEREO 33 1/3 RPM



374631139-1 SIDE ONE

1. "The Best Years Of My Life" (LP Version) (4:19)

Written by Will Jennings & Steven Allen Davis
PRODUCED BY NICK MARTINELLI FOR WATCHOUT PRODUCTIONS
Blue Sky Rider Songs/Warner-Tamerlane Publishing Corp. /
Original Twangster Music/Willin' David Music (BMI)

2. "The Boss" (LP Version) (3:57)

Written by Nickolas Ashford & Valerie Simpson PRODUCED BY NICKOLAS ASHFORD & VALERIE SIMPSON FOR HOPSACK & SILK PRODUCTIONS, INC. Nick-0-Val Music, Inc. (ASCAP)

All songs appear on the Diana Ross, "Forever, Diana"

CD and Cassette 374636357-2/4

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MRD. AND MATO, BY MOTOWN RECORD CO. L.P. LOS ANGELES, CA 90028 U.S.A.



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# **DIANA ROSS**

STEREO 33 1/3 RPM



374631139-1 SIDE TWO

1. "Ain't No Mountain High Enough" (LP Version) (3:30)

Written by Nickolas Ashford & Valerie Simpson PRODUCED BY NICKOLAS ASHFORD & VALERIE SIMPSON FOR HOPSACK & SILK PRODUCTIONS, INC. Nick-0-Val Music, Inc. (ASCAP)

2. "Someday We'll Be Together" (3:25)

Written by Jackey Beavers, Johnny Bristol & Harvey Fuqua PRODUCED BY JOHNNY BRISTOL Jobete Music Co., Inc. (ASCAP)/Stone Agate Music (BMI)

All songs appear on the Diana Ross, "Forever, Diana"
CD and Cassette 374636357-2/4
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#### STRICTLY FOR THE RADIO

# SMOOTH B "Mirror, Mirror"

Written by D. Barnes, Smooth Move Music (BMI) & R. Taylor, Grand Cuts Music/Famous Music Corp. (ASCAP) All music produced and composed by: Epitome of Scratch for Phrame Ent.

Side A 33 1/3 rpm 4575





Lead Vocals by Smooth B • Background vocals by Val Young •
Reggae Chant by Ital Joe • Scratches by Kirk Wan
Recorded and mixed at Galaxy Sound Studios, Hollywood, CA
Taken from the ONE MILLION STRONG album - 72667-4/2





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#### STRICTLY FOR THE STREETS

# 1. 2 PAC & NOTORIOUS B.I.G. "Runnin"

Written by: 2 Pac, Notorious B.I.G. and Dramacydal Produced by: Easy Mo Bee for Bee Mo Easy Productions. Additional production by Moe Z. M.D. for I.M.I. Entertainment

# 2. SNOOP DOGGY DOGG & DR. DRE "187um"

Produced by Dr. Dre

Side B 33 1/3 rpm 4575





Taken from the ONE MILLION STRONG album - 72667-4/2





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## ANITA SHEER

**STEREO** Side 1



SE4225

I. GO AWAY FROM MY WINDOW—2:58 (Arr: Sheer) Ridge Music-BMI 2. LA BAMBA-1:58 (Arr: Simpson) Pidge Music-BMI 3, CECILIA-2:22 (Simpson) Ridge Music-BMI (Simpson) Ridge Music—BMI

4. THE SINNER (EI Pecador)—2:39
(Parish-Roth) Mills Music—ASCAP
5. THE FOX—I:49
(Arr: Sheer) Ridge Music—BMI
6. ARAVA—2:43
(Gill-Raskin-Seltzer) Galvo Music—ASCAP
Produced by Paul Tannen
Tannen Music, Inc.
A Tanridge Production

A Tanridge Production

A Tanridge Production



# M-G-M

### ANITA SHEER

STEREO



SE4225

1. DOESN'T ANYBODY KNOW MY NAME—2:53
(Two-Ten; Six-Eighteen) (McKuén) In Music—ASCAP
2. TRAN, TRAN—2:10
(Simpson) Ridge Music—BMI
3. ALL MY TRIALS—2:58
(Arr: Sheer) Ridge Music—BMI
4. LINSTEAD MARKET—2:34
(Arr: Simpson) Ridge Music—BMI
5. CALL THREE TIMES (San Shrixis Tris Fores)—2:35
(Hadjidakis-Simpson) Peter Schaeffer's Music—BMI
6. OH MARY DON'T YOU WEEP—2:13
(Arr: Sheer) Ridge Music—BMI
Produced by Paul Tannen
Tannen Music, Inc.
A Tanridge Production

A Tanridge Production

# SOULERO THE EDDIE HIGGINS TRIO

# ATLANTIC



SIDE



- 1. TANGO AFRICAINE Eddie Higgins
- 2. LOVE LETTERS Victor Young
- 3. SHELLEY'S WORLD Bill Traut
- 4. SOULERO Richard Evans

(12275)

# SOULERO, THE EDDIE HIGGINS TRIO

# ATLANTIC SIDE

- 1. MR. EVANS Richard Evans
- 2. DJANGO John Lewis
- 3. BEAUTIFUL DREAMER Arr. Eddie Higgins
- 4. MAKIN' WHOOPEE Donaldson-Kahn

(12276)



WEST SIDE
Radio Mix/3:52

EAST SIDE Dance Mix/5:38

Written by Mike Gordon and Chas Boone

**Produced by Alex Biegun** 

All material on this record is published and copywritten by AUTO MUSIC, A.S.C.A.P.

**UNIVERSAL RECORDS** 

STEREO/45 RPM



# high-fidelity PACIFIC JAZZ

## SOUL HITS/LES McCANN

SIDE 1

T-90482 (TI-90482)

Mfd. by Capitol Records, Inc U. S. A.

- BACK AT THE CHICKEN SHACK 3:58
   (Jimmy Smith)
- 2. SACK O' WOE -- 3:06 (Julian Adderley)
- 3. GROOVE YARD 3:17 (Carl Perkins)
- 4. SERMONETTE 2:30 (Nat Adderley)
- 5. SONNYMOON FOR TWO 2:38 (Sonny Rollins)

# high-fidelity PACIFIC JAZZ

# SOUL HITS FLES McCANN

SIDE 2

T-90482 (T2-90482)

Mfd. by Capitol Records, Inc. U. S. A.

- 1. BAG'S GROOVE 3:00 (Milt Jackson)
- 2. SHINY SILK STOCKINGS 3:55 (Frank Foster)
- 3. SISTER SADIE 4:02 (Horace Silver)
- 4. LI'L DARLIN' 3:38 (Neil Hefti)
- 5. WORK SONG 4:10 (Nat Adderley)



SL 14557 (SL 14557 SA)



SIDE 1 33 1/3 RPM

#### DOROTHY NORWOOD

- 1. GOD CAN
- 2. DON'T FORGET WHERE YOU'VE COME FROM
- 3. A BLESSING IS ON THE WAY 4. PRAY FOR ME

Manufactured and Distributed by Arista Records, Inc. NY NY



SL 14557 (SL 14557 SB)



SIDE 2 33 1/3 RPM

#### **DOROTHY NORWOOD**

- LOVE EVERYBODY DAY
- LET MY LIFE BE THE SONG THAT I SING
- 1. LOVE EVERYBOD' 2. LET MY LIFE BE T 3. THE CROSS ROAD 4. HE WILL PROVIDE

Manufactured and Distributed by Arista Records, Inc. NY, NY